



Wrinkles in Time- Folding Song Dynasty into Contemporary Art

By

Xingming Wu

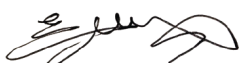
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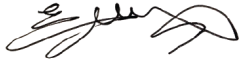
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Statement of Ethical Conduct

The research associated with this thesis abides by the international and Australian codes on human and animal experimentation, the guidelines by the Australian Government's Office of the Gene Technology Regulator and the Rulings of the safety, Ethics and Institutional Biosafety Committees of the University.

Copies of the ethics approval, Questionnaires and Other material related to the Ethics process have been included as appendices.

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Abstract:

This research project builds on insights from a study of the ancient Chinese methods of ink and wash landscape painting in particular through a focus of Song Dynasty landscape painting. My research seeks to produce artworks that explore the potential in, and re-contextualise, the ancient tradition of the Wrinkle method (texture method) within Song Dynasty ink and wash work in order to innovate the tradition.

The following questions inform the research:

What can Song Dynasty ink and brush (wash) paintings offer contemporary art practice?

How does ink and wash landscape paintings reveal Chinese philosophical thought, especially the philosophy of Yin and Yang, within environments outside of that tradition?

How can the practice of calligraphy be re-contextualised within a contemporary art practice to communicate Yin and Yang philosophy in relationship to the landscape?

How might the process of using ink and wash wrinkle methodology develop a new visual language that enters into a dialogue with contemporary art practice?

My research starts from a rethinking of the relationship between calligraphy and the traditional landscape painting techniques of the Song Dynasty, in order to understand the aesthetic properties of Chinese brush and ink work (Bi Mo - 笔墨 -Wrinkle methods). In order to define my research project, I explore the relationship between Song Dynasty paintings and Taoist philosophy (three key features of Yin-Yang and three key elements of Qi). I draw out four key qualities

from the relationship: unity or harmony, transformation derived from continual change, complementary opposites, and spatial duration.

In order to innovate these relationships I draw from the theme of the four seasons, as it pertains to the environments around Hobart. I focus on the mountain and rock forms that populate the view of the Mount Wellington range. This cross-cultural approach maintains a distinctively Chinese character through its philosophical inputs but moves beyond the boundaries and visual modes of traditional Chinese landscape painting to draw connections between two different environments with the aim of developing a new visual language for facilitating cross-cultural communication.

In order to provide more insight into how the individual character of Song Dynasty landscape art has located the visual language used in this project, and to construct a cultural common ground for the studio inquiry, I have drawn from ancient Chinese painting texts: 'An Appraisal of Painting' (Xu Hua), 'An Introduction to Landscape Painting' (Hua Shanshui Xu) 'Portraying Seclusion' (linquan Gao Zhi), and 'universal theory of pure landscape painting' (Shanshui Chun Quanji) as a theoretical framework.

In this study, I visited contemporary artists working with traditional painting in China, and I have analysed representative works of ink and wash from the Song period to the present day, in order to trace the relationship between them. Notable examples include Ting Qiu, Huayi Li, Brice Marden and Dongling Wang. The purpose is to tease out the cultural uniqueness from which an international visual language can occur.

Through this research, Song Dynasty landscape painting has informed my approach in thinking about the landscape and expressing the way of natural law, which maintains the balance and harmony of Yin and Yang in painting through

mutual transformation of Qi and energy, in order to express the strong movement within nature through a smoothly flowing line. This movement reveals the energy that transforms Qi in my work. The different movements that I make in this environment are exactly suited to reflecting the rhythm of life in Tasmania – this is also predicted by Qi's theory of energy transformation, so that a change in location is also a change in the relationship between water and ink – all of which emerges naturally and which also has a different quality to the works of the Song Dynasty.

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[Introduction]

Overview

The Chinese traditional landscape painting represents the philosophy and cosmology of the Chinese, and is rooted in the earliest work of classical philosophy – the I Ching. The effects of the I Ching can be seen extensively in the various schools of Chinese philosophy, both in the formation of its three major streams of Taoist, Confucian and Zen philosophy, and also in their later development. The philosophy of Tao is based on the interactive relationship between the domains of heaven, earth and humanity, and this relationship is continually expressed and embodied in Chinese traditional painting, structuring it with this philosophical view and its connotations in terms of the cosmology of duration (time), space, and the worldview of the human being. Thus this relationship is expressed not only from the viewpoint of the human who uses landscape painting to communicate their understanding of the cosmos and the entities within it, but also in the properties of the medium, which replicate the same concepts of time and space in the process of creating the work. Much more recently, the Neo-Confucian philosophical school was established, incorporating elements of the other existing streams of Chinese philosophy. Thus, throughout the development and evolution of Chinese landscape painting, these values influenced the viewpoint of the Chinese artist and, at the same time, gave impetus to that development.

My research starts from a rethinking of the relationship between calligraphy and the traditional landscape painting techniques of the Song dynasty, in order to

understand the aesthetic properties of Chinese brush and ink work (Bi Mo - 笔墨¹). My work is a study of Song dynasty landscape painting under the philosophy of Taoism, which uses the Taoist conceptions of spatiality and duration, along with the brush and ink work techniques known as the wrinkle method or textual method of mark making. To engage with this study I have visited contemporary artists working within traditional painting in China, and I have analysed representative works of ink and wash from the Song period to the present day, in order to trace the relationship between them. I have also paid attention to areas where I could create cultural bridges between the Western and Eastern cultural contexts. This investigation has found common themes which can overcome the cultural divide, and provide a viable visual language for ink and wash painting. The aim of this research was to create a new mode of contemporary ink and wash painting that has been informed by the work and theoretical writing of Song dynasty landscape painting.

In summary, I base my thematic approach on the investigation of Chinese traditional philosophy as my research object, and I use this to build an international visual language through Chinese ink and wash painting. Equipped with this, my project tries to bridge the two distinct cultural systems of West and East – an endeavour which, it must be remembered, takes place within the Western academic system.

Thesis Statement

My project builds on insights from a study of the ancient Chinese methods of ink and wash landscape painting. My research seeks to produce artworks that

¹ 笔墨BiMo: This is a specific Chinese meaning in the field of the traditional Chinese painting, which is used to measure a Chinese artists level-excellent techniques and high quality painting with their philosophy thought in china history. Each artist have themselves character of BiMo because of individual personality, so BiMo is a key of Chinese painting, here I prefer to translate into 'individual brush work style', or called BiMo in my project, because it is working manifested with wrinkle method in my research progression.

explore the potential in the ancient tradition of the wrinkle method within Song Dynasty Ink & Wash landscape paintings.

My work examines the formal methodologies of ink and wash paintings and how they intertwine with the Chinese cultural philosophy of Yin and Yang. I argue that the balance and harmony explored in the Song Dynasty paintings are artistic manifestations of Yin and Yang. My thesis argues that this philosophical underpinning develops artworks that are significantly different from western visual art traditions. I explore how the Song Dynasty artists combined brushwork drawn from the practice of calligraphy and the brush techniques known as the wrinkle method with landscape imagery in order to arrive at visualizing culturally significant harmonies. Through an investigation of Chinese ink and wash I aim to learn how to balance control of the medium and myself in order to innovate this tradition within the field of contemporary art.

According to the Chinese tradition, painting, is not just a simple depiction of outer appearances, but it is an exploration of the subject's inner law. Painting thus does not take aim at the subject's exterior shape, but seeks to retrace the path by which an entity appears in nature. The highest aim in Chinese landscape painting, is to replicate that subtle, mutually supportive relation of object to object in the natural world by which natural landscapes are formed.²

With regard to the artist's inner world, conversely, they pursued a method which expressed a human and emotional response to the balance between nature, the human world, and heaven. To achieve this aim they employed the conventional

² Between heaven and earth, there is a reason to be life. Natural law is Taoism of metaphysical, and an original substance form life; Qi is Taoism of metaphysical yet, a seed of life which is material and tools for life form. Life birthed from a common results of internal substance and external shape. Original classical Chinese text is “天地之间，有理有气。理也者，形而上之道也，生物之本也；气也者，形而下之器也，生物之具也。是以人、物之生，必禀此气，然后有形。”-南宋理学家，朱熹（1130-1200）

inked brush stroke (Bi Mo 笔墨)- 'individual brush work style', with which they painted elements of the landscape on the paper.

Through reflection on this commonality with all other entities in the universe, artists can express the flow of their own life's breath (Qi) in their paintings, making the form of their paintings an extension of their thought. Moreover, the vitality of life itself can thus be also passed on to the artwork itself.

In the poetic expression style of Song Dynasty landscape painting, the art of painting was viewed as being closely related to the moral philosophy of the Tao, and thus the artist's personal attainment and training in the Tao was an essential requirement in order to produce works commensurate with the tradition.

So this close relationship exists between humanity and nature, and the natural law that this embodies allows people to reach an understanding of that relationship. However, especially in the modern age, people's awareness of this is unclear and transient. From my reflections on Song dynasty landscape painting I reached the realisation that focusing on the macrocosmic view, and on the philosophy of Taoism, would be a way to realise the goal of exploring the change of primacy that has occurred since the Song period in terms of the mutual relationship between heaven, earth and human. That is to say, for the Song artist, heaven was primary, but for many contemporary artists, the human world determines the viewpoint on heaven and earth. Thus this project focuses on the object (landscape motifs) depicted through the lens of my own emotional response, (a Chinese man living and working in Hobart, Tasmania) but also on finding a way to reflect the viewer's common, daily experience of visual perception. The features selected in my work rock formation and mountainous forms are, derived from elements of traditional landscape painting and also a direct response to my immediate environment.

Content of the project

I have constructed the project within this thematic range of mountainous formations and the four seasons in order to reflect my experience as an artist from a Chinese background situated within a Western cultural context, and within the natural landscape of Tasmania. I have been living and working in Hobart for 4 years, and my work is inspired by local natural scenery as well as my interactions with Western culture. My aim is to explore how working in this setting may influence my own interpretation of the tradition of Song Dynasty landscape art and how this may innovate upon this tradition. In terms of its thematic elements, Song dynasty painting focuses on representing the natural landscape by means of the techniques of traditional painting, focusing on elements such as grand mountains, expansive waters, and ancient trees. During the Song dynasty, members of the scholarly classes longed for the freedom represented by that idyllic scenery, and wrote many poems to praise it. These literary elites not only contributed to this turn towards nature in artistic fields, but their efforts also resulted in an enrichment and advancement of the traditional landscape painting they had inherited from previous generations. Like my predecessors, in order to advance the tradition, I have explored these relationships on an intimate scale and focused the inquiry to these aspects of the landscape environment. The aim here is to produce new way of understanding and experience this tradition by is to maintaining the close sense of connection with nature which is a key characteristic of Song dynasty art.

The landscapes of Tasmania's environs are a rich source of inspiration, and many landscape artists have been attracted to them – predominantly, of course, artists working within the Western art traditions. In Chinese art (perhaps even more so than in the European tradition) the four seasons holds an important position, and while Tasmania's deciduous trees are few, the four seasons make their presence distinctly felt to a person living in Tasmania. The different moods and

aspects that a landscape takes on in different seasons is reflected in my work through the element of time, so that the viewer moving from scene to scene is travelling not just in location, but in temporality as well. It is my aim that these thematic lenses will help find some common ground, as well as instructive points of difference, between my research and the Western art tradition. They will also serve as the essential elements of my landscape subjects, and will be presented in a format that also communicates my own subjective thought. In the course of this investigation, I will be paying attention to the extent of mutual interaction between my Eastern artistic training and my engagement with the Tasmanian landscapes that have inspired so many Western artists. These influences converge into a new hybrid style, which maintains my eastern background and sensibility while developing an international artistic language with which to express it.

My research into Song Dynasty Chinese landscape painting and also my visual experience of “real” geographical mountains combine to bring about a certain impression in my mind, and to this I have added my experience of the landforms of Tasmania. This impression is an accumulation of experience, duration, observation and resonance with the landscape and studio inquiry. When I reflect on the materials (water and ink) used in Chinese painting, I see that both of them are derived from nature, and in the process of producing a painting, both of them interpenetrate and merge into each other when applied to the substrate. Thus, the flowing and spreading movement of water brings the dynamism of nature to the work, while simultaneously also bringing out the tranquillity of other elements in the painting. This combination of dynamism and tranquility replicates the natural state within which geographic landscapes exist, granting to the work a natural balance between heaven, earth and human that accords with classical Chinese thought. Through this same nexus, my works are linked in a boundary-crossing experience that interconnects China with Tasmania. As an artist who has been profoundly influenced by Chinese culture and philosophy,

and is also experiencing the local Tasmanian natural and cultural environment, I am at the same time finding my place within the Western art stream. Framing all this is my creative and research motivation, which is the contemporary innovation of Chinese landscape painting using wash and ink materials.

Defining the research project

In carrying out my project, I have coordinated two strategies, of reading classical Song Dynasty landscape painting theoretical texts and literature and carrying out an experimental painting practice with in the studio. I have also combined my literary readings with study and analysis of Song dynasty masterpieces, and in the course of my studio experimentation I paid particular attention to brush-stroke practice, in line with my discussion of Bi Mo (笔墨) above. Literature that I have translated from the original (classical) text into modern Chinese supports the understandings and contributions of Song dynasty's particular painting form – one which was produced through introspection and influenced by philosophy. This knowledge has provided the means by which I am able to pierce through the appearance of the work and get into its essence. In studying the masterpieces of the Song dynasty, such as Ju Ran, Jin Hao, Fan kuan, Guo Xi, and Mi Fu. I seek to gain an experience of each artist's painting style and brush deployment (Bi Mo), as well as consider their selection and use of different techniques within the wrinkle method tradition. This has been vital in reaching an understanding of the original motivation and creative purpose of the artists, and been pivotal in the development of my research.

The media and materials for my project are all drawn from the Chinese tradition – brushes, inks, papers, and stroke techniques.

Careful reflection and appraisal is necessary to control properly these mediums, both in terms of the soft brush tip and of the porous rice paper, as each brush

gesture leaves a permanent mark on the paper. To identify and achieve a satisfactory trace of each mark produced by each brushstroke is a result that depends on the appropriate response of the faculty of vision. I met this requirement through my studio practice – both in the daily practicing of calligraphy and the brush strokes used in painting. I have given a simple explanation of the importance of calligraphy in the next section, but I will mention some other key points below.

In my painting exploration and studio practice I have chosen to focus on the wrinkle methods and how their implementation is influenced by the properties of the medium. I also pay special attention to the conversion of the traditional wrinkle method into a contemporary form. To achieve this, I have investigated the effect which water produces when applied to a wrinkle stroke, the stroke's proportion relative to the overall space in the pictorial frame, the visual effectiveness of wrinkle strokes when used as structural elements in the painting, the tone (or impact) of wrinkle strokes in the painting, the relationship between the application of wrinkle strokes in the painting, and the balance of white and black. I will expand upon several representative wrinkle techniques in the next chapter, and details of others will be supplied as they are required.

I also pay extra attention to the scale of each painting, its form, and the different formats that are used in traditional and contemporary ink art. I intend to apply these elements within my project, and extend this into my final exhibition, which presents visually both the distinctive and the common features from each culture.

The scope I have defined for the project is to discover wrinkle methods derived from Song dynasty landscape painting and use them to create my new brush-stroke painting, which is built from the connection of traditional and contemporary ink and wash painting. I achieved this through expanding my

understanding of the character of landscape painting, and then applying this to the manner of application of traditional wrinkle strokes.

The findings I gained from this process enabled me to move beyond the boundaries and visual modes of traditional Chinese landscape painting. An important variable is the question of primacy in the relationship between the overall image and the deeper level of Bi Mo (笔墨) in the pictorial form, through the application of traditional media and wrinkles. As well as reflecting on artistic values, the composition and effect of the image, and the brush style or Bi Mo, there is also the consideration of the balance of all these elements. It will be remembered, my aim is developing a new visual language for facilitating cross-cultural communication, while still maintaining the distinctiveness of the original culture.

I have worked these key elements of temporal duration and spatial extension into my works in terms through deepening my understanding of Taoist philosophy and the underpinnings of Song dynasty landscape painting, focusing on the inner law, and the principles of harmony and contradiction. Furthermore, I have been exploring the change in character that water can provide in the process of my ink and wash experimentation, which relates to the aspect of the wicking movement of water and how it spreads in the paper, as well as the time-rhythm of wet transforming into dry. My final works combine all these inputs into reflecting the features of regional space and the universal character of time, both in the completed image and in the formation of each brush-mark as well.

The following chapters will discuss the relationship of Tao philosophy and how this informs the tradition of landscape painting. It will summarise the relationship of duration, harmony and continual change and how they contribute to a connection of nature through Qi.

Firstly, I will briefly introduce the painting of the Song Dynasty; then, several key elements of Taoist philosophy will reveal its characteristics further for the reader. The three key features of Yin-yang, which are wholeness and unity, interactivity, and mutual transformation, draw from the three principles of the philosophy of I Ching – simplicity, change, and changelessness. They also relate to the three key elements of Qi (presence, absence and nothingness, and life force), which also derive from ancient Chinese philosophical thought. I have drawn out from this material four key qualities: Unity or harmony, Transformation derived from continual change, Complementary opposites, and Spatial duration, for the purpose of defining my research project. Below I investigate how these key qualities have historically influenced Song dynasty landscape painting, and how I can harness them to reach the Song masters' reflection of natural essences and the harmony of heaven, earth and humanity through painting. This way, I hope to embed my works in a presentation of the uniqueness of Song dynasty aesthetics, techniques and philosophy. My analysis focuses on the representative landscape paintings of the Song dynasty, including the distinct Northern and Southern Song dynastic periods.

In order to draw the key elements from the practice of landscape painting itself within both dynastic periods, as discussed further in the chapter on methodology, I investigated composition strategies from the viewpoints I identified there, which are Off-Centre, Dark detail, Toppling weight and Compression with Ventilation.

I also looked for links between the philosophical concept of Spatial Duration and the paintings I examined, in the areas of Tonal Unity, Scale and Proportion, and Folding Form. (These terms are also discussed in the chapter on Methodology.)

I also studied the traditional wrinkle techniques as used in the ink and wash work of ancient masters, thinking through the relationship of the brushstroke,

ink, and wrinkle methods, and how they intertwine the elements within landscape painting. All of this gave me guidance on how to promote the development of my studio experimentation into its next stage. At the same time, I also reviewed classical texts in the field³, which shed light on the art theory embodied in Song dynasty painting, giving further conceptual input for creating my new ink and wash paintings.

These are the key points I have reflected on – the Song dynasty’s design values, the brushstroke styles of individual artists, and their particular wrinkle method approaches or varieties, all of which can be used to transform the visual language of traditional landscape painting into contemporary ink works through my studio experimentation. However, I also explored the cultural differences between West and East through identifying new expressive possibilities in the painting techniques of the various wrinkle methods. In my project, the brush-stroke character of Song dynasty landscape painting is reinterpreted and preserved through the wrinkle methods to build new thematic landscape paintings under the theme of “Four Seasons”.

Chapter 3 continues to expand this theme in two directions. In relation to the insights I gained from studying the wrinkle method, I discuss how I apply them in my creative work so as to give it an international visual language. This occurred through an ongoing process of investigation in which I interviewed Chinese artists and undertook the comparative study of their selected works which were relevant to my project. In the first section I report on the questions I asked and present highlights of the answers I received, along with outlining how these answers helped to resolve my difficulties in advancing my research project, and deals with building in distinctive national and unifying international characteristics into my painting. The second section explores differences of

³ The text, such as the literatures of the ‘Xuhua’ (叙画) and ‘Landscape Lecture’ (山水训), will provide further detail, Please see the following chapter.

cultural background and understandings through their works, examining how they give expression and form to their views of Asian culture. The purpose for this was the discovery of potential elements that could develop my ideas and broaden my horizons for experimentation, and also to tease out the cultural uniqueness which could help me to find an international visual language, with which I could finally create my thematic painting.

Having identified these key points of Chinese traditional philosophy and Song Dynasty's landscape painting in the previous chapters, Chapter four explores new wash and ink BiMo and wrinkle methods through the immersive sensory impressions that come from my experience of living in Hobart.

Differences in the built environment around us can easily impact on our experience of the place we are living in. The low population density of the Hobart region has resulted in a correspondingly dispersed distribution of housing, a style that is in sharp contrast with most Chinese cities, which are characterised by high-density, multi-storey accommodation blocks in discrete residential districts. Being located in the Southern hemisphere, Hobart's four seasons are temporally opposite to those of China, and because of the proportion of land to sea, the weather patterns of both regions are strikingly different as well. Moreover, many of China's cities are built on level plains, while Tasmania's cities are coastal, rather than inland, and its landscapes are far more hilly and mountainous. Living in this residential landscape has greatly altered my visual orientation to the natural landscape compared to when I was living in China.

Reflecting on these creative inputs I am reminded of the concept of subconscious thought and subconscious memory as discussed by Yi-Fu Tuan (1930 -) . This kind of mental activity pushes us to seek our self-identity so as to gain certainty of our own cultural identity, so this can also help me to formulate my aesthetic language of cross-cultural communication.

The reason for speaking of cultural identity is that this is precisely what was challenged in me when I arrived in the unfamiliar setting of Hobart. The stress of this culture shock created a need to seek a kind of emotional reassurance, whether through a familiar symbol or a sensory experience that brings me an association with something from my past experience. This kind of association enabled me to re-establish my own self-identity, and also helped me to make sense of the outlines of my new cultural surroundings.

As Yi-Fu Tuan explains, the direct experience of a shift in time is made possible by the experience of different spaces. He offers as an example the observation that the experience of seasonal change is greatly diminished if we spend a year in a subtropical rainforest (*Tuan 1977 p. 120*). Classical Chinese art theory also pays attention to the connection between location and time. Guo Xi's concept of Three Distances⁴ sets out a layered interpretation of the broadness of space as an artist looks out over a landscape, which connects to time in the sense that things that are close at hand are also reached by a short walk, while things we see in the further distance require much more time to arrive at by foot. Nonetheless, the eye takes in all these levels of distance in a single instant. This is why many Chinese paintings take a narrow vertical or horizontal format (*See Fig4 and Fig19*), to imply that what is presented is merely a segment of an endlessly extending landscape. For example, South Arm is an outlying locality near Hobart, which requires an hour or more to reach by car. When I looked from above the city, at the top of Mount Wellington, I could see directly across the river to it, although if I were in the city of Hobart itself, more than likely it would be obscured by hills or by buildings. Having been in South Arm and then seeing the same place from far away made that temporal distance visible to me, and thus

⁴ "Mountain has three distances. Looking at the top of a mountain from its base shows distance stressing its height; looking at the back of a mountain from its front shows distance stressing its depth; looking at the mountain beyond from a mountain close by shows distance stressing its levelled broadness." – *Landscape Lectures* (Linquan GaoZhi), Guo Xi, Northern Song Dynasty.

the physical distance also became, for me, a distancing in time.⁵ In other words, the experience of time is conditioned by experience (*Tuan 1977 p.129*). If I had not visited South Arm, seeing it from the mountaintop would not have produced this effect. This is why the experience of time changes, as we spend more time in a given place.

The five senses bring us close to the place we are in, giving us personal access to it, and providing feelings of familiarity and intimacy. While working in Hobart, I drew on the feelings generated by chance encounters with familiar associations from my past among the many new sensations and experiences that I was immersed in, unconsciously seeking, as I have mentioned above, points of connection between my current situation and my past experience, in which I had felt more at home. I found surprisingly many of these deeply personal associations in the environment of Hobart: the smell of wood-smoke, the morning and evening mists, and even the aromas of freshly-prepared foods – any of these might provide such a connection, and through conscious reflection on these sensory inputs, along with the thinking that is touched by my emotional experience, I gained new insights to use in my ink experiments.

My theory is that people living in a particular place have a particular experience of time as well, which is unique to that place. My experience of living in Hobart – its character, and the emplaced feeling of time in that specific space – all of this is transferred into my painting. This is how I have built a cultural common ground based on sensory perception in my art.

The best communicative vehicle of time is the seasons. We all have common experiences of these and we are able to communicate these easily to each other. Seasons are, firstly, a natural phenomena and the nature of this phenomenon is

⁵ "Here then is another relation between distance and time - time as a measure of distance." - P129, *Space and Place*.

easily perceived and accepted by diverse groups of people. Secondly, living in Hobart I was able to experience the four seasons from a local perspective. Thirdly, the four seasons is also an important theme in Song dynasty painting, and is evidenced by the many examples collected in different museums around the world. The four seasons as a theme runs deep in the hearts and minds of Chinese people and Chinese philosophy.

When I reflect on this theme through the results of my studio experimentation I am also reflecting on other innovations such as the wrinkle form of ink and wash, the control of water in the brush and paper, differences in the scale of my works, working with objects in the painting, and variations in tone. I have formed a new painting style - that aimed to reflect the characteristics of Hobart and drew from the traditions of the wrinkle method in Song Dynasty' painting. Coupled with this and through the nature of a painting practice I aim to simultaneously add an individual sensory impression to my personal experience. My research in Hobart is not only cross-cultural but maintains a distinctively Chinese character through the philosophical inputs as well as a perceived Tasmanian value and perception. The Tasmanian value and perception is firmly grounded in place and the experience of that place. In this chapter I list some of my experiences during the process of producing my project's creative outputs. I also discuss the limitations and contributions of my project and the direction of its development into the future. Finally, I provide details of the exhibition proposal that concludes the research.

In the next part of this introduction I wish to expand on the broader context on this research inquiry and provide a brief overview of the key components. Within this I will discuss the Song Dynasty, the practice of calligraphy and provide a summary of the relationship between calligraphy and the wrinkle method, including some key types and techniques. These brief discussions serve

to providing a background and context for further discussions that I will introduce later on in the paper.

Song Dynasty

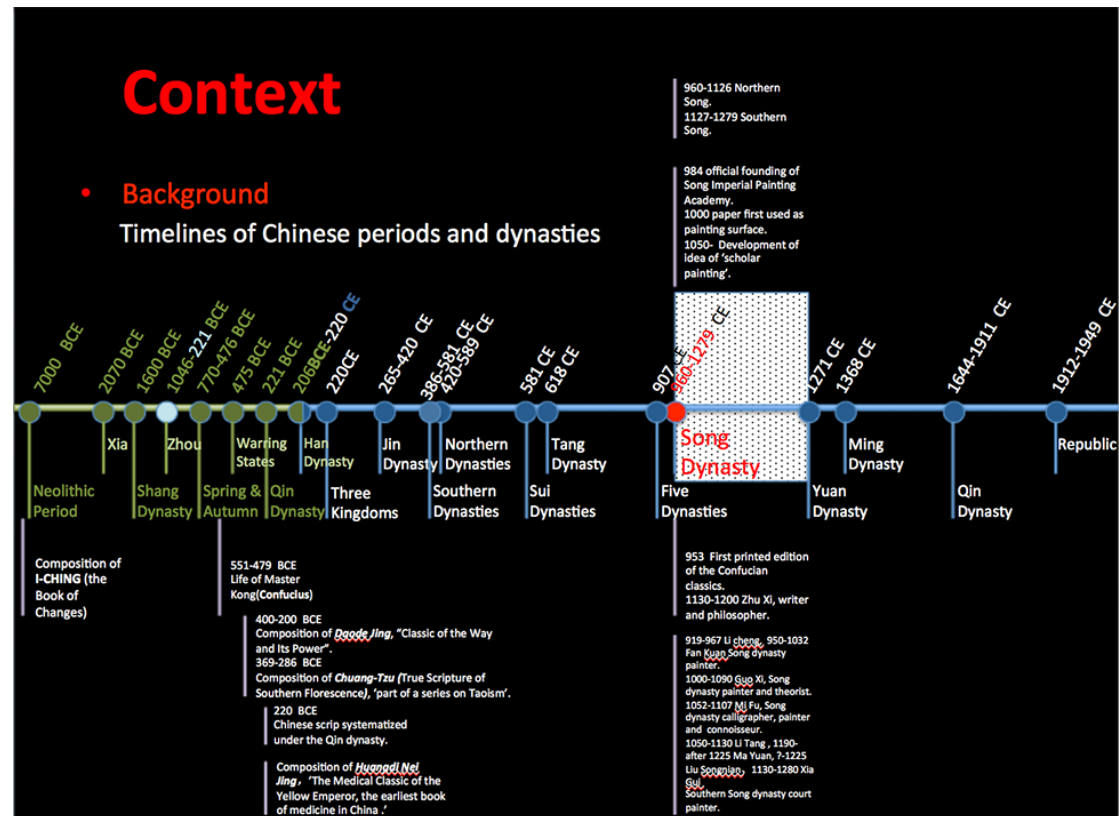


Fig.1. Timeline Illustration for Song Dynasty

The Song dynasty was established in 960AD and ended in 1279, which includes two distinct historical periods, the earlier Northern Song (960-1127) and the later Southern Song (1127-1279) which followed the loss of significant territorial areas to Jurchen invaders. The capital of Northern Song is now Kaifeng city, in Henan province, and the capital of Southern Song is now Hangzhou City in Zhejiang province, both of which are in modern-day China. The Song dynasty capitals were large cities of over 1 million residents, and were comparable with any other metropolitan centre in the world at the time⁶. The Song dynasty set up

⁶ "Glory is as ephemeral as smoke and clouds" published in <The New York Times>, Nicholas D. Kristof, 22.05, 2005

the famous royal art academies, and until the fall of the dynasty, Song emperors were renowned for their infatuation with art. The Song dynasty is often regarded as the highest point in every aesthetic field in the whole of Chinese history, and its achievements in ceramics, for example, have still not been equalled by subsequent generations of artists. Similarly, during this period a seemingly endless succession of famous masters emerged within the landscape painting arena, such as Jin Hao, Dong Yuan, Fan Kuan, Guo Xi, Mi Fu, Li Tang, Ma Yuan, and Xia Gui.

Jin Hao was one of the greatest Chinese landscape painters and one of the most influential figures in the development of the “monumental” landscape painting style that prevailed in the early Song dynasty. He established the Northern Song’s “Northerly” landscape painting style and wrote a classic work of art criticism, which many later artists referenced in their artworks. Dong Yuan was also active in the Northern Song period, and was the founder of its “Southerly” landscape painting style. In a lifelong career he created many famous landscape paintings and also set the standard for brush-stroke work in depicting the landforms of the more southerly regions of China in which he was based. His painting style and techniques continue to influence the genre right through to the present day.

Fan Kuan (Northern Song) is well known with the masterpiece ‘Travellers among Mountains and Streams’, which shows a masterful level of pictorial technique. His body of work remains influential today, having been ranked at number 59 in “Life” magazine’s 2004 list of the top 100 outstanding and influential people of the past millennium. His painting style deeply influenced **Li Tang**, a brilliant landscape painter who was active in the period of transition between the Northern and Southern Song dynasties. Fan Kuan also influenced **Ma Yuan** and **Xia Gui**. These two distinguished artists of the Southern Song

period developed an oeuvre which became the representative style of Southern Song landscape painting.

As one of the greatest calligraphers in all of Chinese history, as well as having a unique approach to painting, **Mi Fu** (together with his son) pioneered the style that bears his name. This mode of landscape painting adopted the application of large dots of heavily watered ink, using this to create a distinctive wrinkle style which was well suited to portraying a very misty landscape. **Guo Xi** inherited the Northerly Landscape style and combined it with the Southerly style, developing both further in the process. He not only created the famous work entitled Early Spring, but also contributed a landscape painting text which sets out his views on the theory of painting and on a variety of techniques. This work also inspired many later painters.

My focus has been on the above representative artists, researching their wrinkle methods as well as the execution of their artistic conceptions.

Calligraphy techniques

The principle to all training in Chinese painting is the practice of calligraphy. Ancient Chinese artists regarded calligraphy and painting as having the same origin, and as stated my initial research has focused on developing techniques from the daily practice of calligraphy. Chinese painting and calligraphy are both created on the same types of paper and with the same tools, namely the brush and ink, both of which are interconnected and inseparable.

For instance, the way a point or line was made can be understood by looking at the weight and pressure applied to the ink, the control of the moving brush, and the structure of the calligraphic strokes. These are all important considerations in the development of a painting practice. Artists learn how to control the forces

or pressures with a brush when practicing calligraphy, making the stroke forcefully penetrate right through to the back of the paper by keeping accurate control of each stroke, so that it will comply with the artist's needs.

Through calligraphy practice I develop skills in order to achieve control for expression, as it assists in achieving an understanding of the balanced relationship between the structure of Chinese characters and my more experimental brush strokes. This is because the gesture of the hand when inking the stroke determines the shapes of (calligraphic) words, and likewise the gesture of the stroke determines the shape of the (painted) form. The practice of calligraphy has been pivotal in developing my understanding of the aesthetics behind traditional mark making. To integrate methodology with philosophy I ponder the aforementioned philosophical aspects, and link them with control of the breath and aesthetic sensitivity. I demonstrate this through the gesture of the mark. The key to integrating philosophy and painting is the gesture of the hand (and body) while inking in each mark.

Wrinkle technique

My methodology has focused on the wrinkle or textural method of mark making. In Song dynasty painting, the texture method is one of the basic skills – this is evident when studying key features of the tradition. The method dates from the Tang dynasty but was also used consistently within the Song period. It continues to be used today, and is constantly undergoing development. The different stylistic variations and innovations of the techniques within the Song Dynasty are the most relevant to this project.

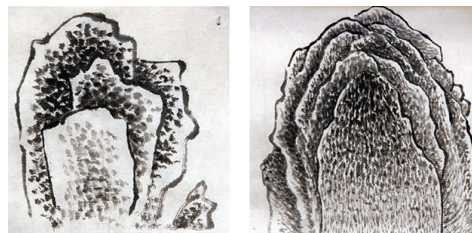
In its simplest form the wrinkle method evokes sensations and feelings through different textural gestures of brushwork that also connote different textual

surfaces and motifs. Through these gestures the artist is able to express their perceived inner feelings of the outside world.

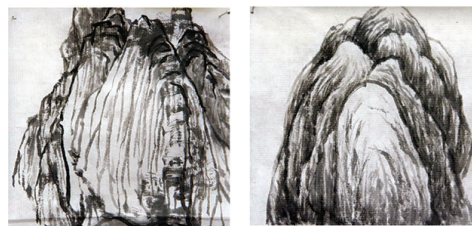
Research on the wrinkle method is often related to the conflict and harmony of painting. The ink, water and brush use variations and rhythm of gesture and the contradiction of wet and dry, to make connection with Yin-Yang philosophy and Qi.

Most styles within the wrinkle methods are named by their shapes. In order to aid understanding, I have allocated them into three categories according to their different angles with regard to the shape of the stroke – these categories are dots, line, and plane. Here I have listed the classical names for each of the wrinkle methods and given a key example.

Shape of dots – top images



Shape of line –middle images



Shape of Plane – bottom images

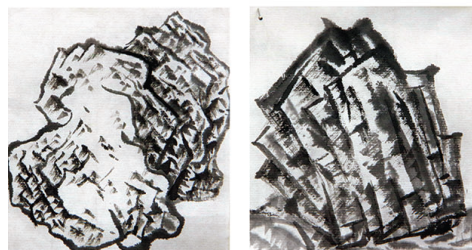


Fig.2. Key examples of Wrinkle methods

1. Shape of dots

Raindrop strokes/ (**Yudian Cun**雨点皴)

The raindrop stroke technique is also known as Yudian Cun. It produces a dot of extended form by means of a brisk movement. The strokes are produced by bringing into contact with the surface the section of brush from the tip to the middle of the bristle.

2. Shape of line

The Hemp-Fibre stroke(**Pima Cun** 披麻皴)

The surface-texture stroke style makes comparatively heavy use of lines – notably the hemp-fibre stroke – to overtly represent to the viewer the logical and systematic structure that underlies and unifies the diverse elements within the painting.

The lines used in the hemp-fibre stroke create an impression of sparseness and laxity without abandoning solidity and tension. In its concern for simplicity, proportion and refinement, there is also a forthright charm that boldly and elegantly reveals its aesthetic sensibilities.

The black lines used in this technique are inked with a limber and flexible hand, using both the wrinkle method and abrasion. The lines feature smooth changes in direction to represent the shape of rocky slopes and exposed earth of the hills and mountains depicted. Users of this technique make particular use of the rich contrasts in both shade of ink, and degree of fluidity or dryness during application, that it makes possible. It contains two variants: the short and long Hemp-fibre strokes (respectively, 短披麻皴 and 长披麻皴).

3. Shape of Plane

Axe-cut strokes(**Fupi Cun** 斧劈皴)

In the axe-cut stroke technique, the centre of the brush is used to sketch the outline of rocks, and texture (the “wrinkle” element) is added by applying the side of the brush tip, before a wash of diluted ink is applied. In comparison with the mellower hemp-fibre stroke, the distinctiveness of the wrinkle method is that, in the way that it outlines and textures the planes that make up the image, it portrays a bolder and stronger impression of visual beauty. It exists in two variants, which are termed, respectively, small and large axe-cut strokes, depending on the thickness of the line of the brush.

To help inform a development of my studio practice and to take the philosophy and tradition of the wrinkle method into a contemporary context I am also engaging with a number of contemporary practitioners.

Summary

In this chapter, I have defined the scope of my project, and the purpose of my research: that is, to investigate Chinese landscape painting of the Song period (960-1279), with regard to its wrinkle methods. I have highlighted three key points, which are the context of Song dynasty landscape art, the Chinese calligraphic tradition – along with its main wrinkle techniques, and the use of these wrinkle strokes in the work of some prominent artists. The following chapters start to explore the relationship between Song dynasty paintings and Taoist philosophy.

[Chapter 1: Theoretical Context]

Overview

This section discusses the close relationship between Song dynasty landscape painting and Chinese philosophy. The purpose of this is to draw out the key elements from Song dynasty landscape painting that support my research. It starts with the theoretical groundings supplied by the I-Ching, which is the earliest surviving work of philosophy from ancient China, and links this to the philosophy of Taoism, which is its successor. Taoism follows from the I-Ching, in that it bases itself on the concept of an imperceptible but real Qi, and on the interaction of Yin-Yang, which builds all visible entities, forming and developing them in the world.

According to this theory, anything that possesses existence on earth does so as a result of the activity of Qi – a factor that is especially relevant for painters, whose work touches on the particular internal conditions and external appearance for each of the phenomena of life that human beings could perceive. Song dynasty painting manifested this connection – it did so by means of the artist's breath (Qi), and by the physical movements performed by the artist, during the process of creating the painting. Therefore, under this view, Chinese painting is not only a visible extension and application of the philosophy of Yin-Yang and Qi, but speaking spiritually and intellectually, it is also the artist's expression and expansion of life in the world that those forces create and sustain.

My aim is to research the character of Song dynasty painting, observing it through the theory and practice of the Chinese ink and wash landscape painting tradition, to deepen my understanding of the Song's landscape painting in terms

of its modes of expression and its visual encoding styles, drawing from this inspiration for my own visual arts research.

Chinese landscape painting, in its evolution, has gone through many stages, each dynasty having its own style – each with their individual character. This is especially true of the Song dynasty, because it saw the highest level of activity and development in landscape art. In order to tease out the Song's key characteristics from those of other periods, it will therefore be helpful to identify and understand the landscape genre of the Song dynasty. In my project I have produced ink and wash landscape paintings whose character is drawn from Song dynasty art. My approach has been to ask how Song ink and wash landscape painting reveal Chinese philosophical thought, especially the philosophy of Yin and Yang, and of Qi.

Song dynasty landscape painting completely reflected what was philosophically considered a right relationship between humanity and nature. It created a spiritual world that transcends the limits of time and geographic space, and its level of attainment is unequalled in later Chinese art. This is not only true in terms of techniques and utilisation of the medium, but also of aesthetics. Thus, the character of Song dynasty landscape art lies in relationship and in aesthetics, both of which are well-suited to my project's aim of highlighting the Chinese cultural context and its artistic features. Furthermore, Song landscape art's characteristics of spanning time and space are also congruent with the aims of my transcultural project – exploring an international visual form in contemporary ink and wash painting.

I will discuss the following key aspects of the tradition in this chapter. What do the principles of Yin-Yang and Qi signify in traditional thought? How do these philosophical and aesthetic concepts combine to influence Song dynasty landscape painting? What was the form of the Song dynasty landscape painting

style? How was the Song dynasty's thought reflected by temporal imagery in landscape painting, especially in terms of the individual elements in the picture, or in terms of structure, or wrinkle methods? How are relationship and harmony built up within the composition? How does the artist reach their final purpose for any given picture? What are the values held by Song dynasty artists? All of these are the key aspects that shaped the particular style of Song dynasty landscape painting.

Philosophy

A major underpinning of my project is the continuation of major Chinese philosophies that inform ink and wash painting. I aim to maintain these philosophies whilst innovating on the tradition. The philosophies of Yin and Yang, along with Qi have been developed over centuries and continue to be an integral part of contemporary life.

In the poetic expression style of Song Dynasty landscape painting, the art of painting was viewed as being closely related to the moral philosophy of the Tao, and thus the artist's personal attainment and training in the Tao was an essential requirement in order to produce works commensurate with the tradition.

The world to be represented in landscape paintings was to be interpreted by the Tao's metaphysical assumptions; only by manifesting in the work the tripartite unity of the universe, nature, and human life (which correspond to the three levels of distance in Song Dynasty art theory)⁷ could an artist produce a new work that was comparable in beauty and artistry to the work of earlier masters. Thus, Chinese painting can be seen as the continuation and synthesis of a triple strand of traditional meaning: it is a synthetic artistic style that combines

⁷ Chuang Tzu, Book of On the Equality of Things (Qi Wu Lun), "Heaven, Earth and I come into being together, and all things and I are one." Original classical Chinese text is "天地与我并生，而万物与我为一。" - 《庄子·齐物论》

elements of calligraphy (including the form of calligraphic brush strokes), poetry, and philosophy.

This artistic synthesis propelled the development of Chinese brush and ink style, in which the poetic expression in paintings and the artist's own appreciation of the laws of nature are interconnected. Thus, the tradition did not need to investigate new or modified art forms, instead seeking to maintain its connection with the natural law that sustains the universe and everything in it, and lies behind all natural appearances. Therefore, the course of Chinese painting was developed by the artists exploring and expanding their understanding of Tao, and not by innovating with visual forms. Because they are located within this background of classical Chinese philosophy, ink and brush artworks were a continuation of the Taoist and Yin-Yang understandings of the cosmos, and of the natural law and internal relationships that make up the cosmos. This is why the black and white palette was sufficient for expressing their emotion, and why artists were able to use the brush and water-soluble ink to communicate their interior spiritual state.

A blank sheet of paper represents an undefined universe – a heaven and earth waiting to be filled in. Applying black ink to the white paper with a soft, pliable brush, the artist dynamically and interactively mediates between black and white to produce on paper the harmonious universe of the Tao that exists in the hearts and minds of Chinese people. As the artist works, the conditions of the natural world combine with the breath of the artist and find expression on the paper. To continue this tradition, to refine and innovate it, brings the contemporary conditions to the tradition and to my own work.

Tao Philosophy - Yin and Yang

Within Chinese Taoist philosophy, principles of Yin and Yang emphasize the importance of studying nature in order to find the rules to guide making

artworks. This philosophy developed over 7,000 years ago, and it has developed from a philosophy for making art into a cultural system of thinking. The principle of Yin-Yang is not right or wrong but rather what is rational or what is irrational. That is to say, obeying the laws of nature is right, and the opposite of that is incorrect.

Yin-Yang is the original element from which the whole universe is formed – thus, all changes that transpire are produced from Yin-Yang, but because this change arises from Yin-Yang it is not random or chaotic, but follows certain principles, enclosing the change inside a circle within which it begins and ends.

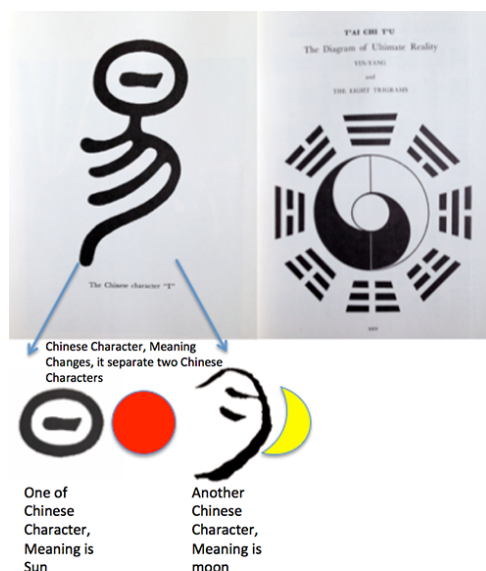


Fig.3. Yin-Yang theory stems from the **I-Ching**

Yin-Yang theory stems from the **I-Ching** (also known as the Book of Changes), which is one of the significant summaries of the cosmology that defines natural law and is used by Chinese ancients to study natural changes. In Chinese, the book's title begins with the character "**Yi** (易)", which means change, in the sense of mutation and transformation. It deals with the principle of nature that manifests itself in the universe. The character of **Yi** is formed from the sun and the moon that is represented by a circle in the universe. That is to say, as the sun

(**ri** 日) gives place to the moon (**yue** 月), and the moon to the sun, so change is always taking place in the phenomena of nature and in human society.⁸

Yin-Yang has three key features⁹ that define natural law and it is these three features that underline the principles aims of the project.

1. Yin-Yang is a wholeness and unity - Yin cannot exist without Yang and vice versa (there is no Yin without Yang and vice versa) ;
2. Yin-Yang is interactive and mutually transformable-the Yin turns into Yang and vice versa;
3. Yin-Yang has its opposite¹⁰ but it is relative, they are not conflicting but rather complementary.

"The creative rhythm of Ying and Yang constitutes what is called the Tao", (*Please see the same book as footnote 1*) they are conflicting but cannot be divided. The conflict is harmonised by the particular manner of controlling the brush, and within this research this is done through the wrinkle methods, which are techniques developed in the Song Dynasty particular to the ink and brush tradition.

Qi

The concept of Qi is also an important concept in Chinese philosophical thought. Qi is an element of energy which is neither "matter", nor "substance"; it is considered formless but nevertheless it can be perceived. It does not refer to

⁸ **The book of changes**, also Romanised as I-Ching (**Yi Jing** 易经), the Chinese classical book was written seven thousand years ago by **Fu Xishi** (伏羲氏 also Romanised as Fu Hsi)

⁹ The principle of simple, change and changeless introduced in the Book of Changes. Chinese version: 易经的三个原理是变易, 简易和不易。

¹⁰ "Yin alone cannot create; Yang alone cannot create; spirit alone cannot create. The three must united in one before creation is possible." Original classical Chinese text is "独阴不生, 独阳不生, 独天不生, 三合然后生"—易经 (I-Ching, Page390)

gaseous materials, that are perceived as formless and flowing in the vacuum of space, but to an in-dwelling life-force that can be transformed into matter. It refers to life's processes of energy-gathering by internal motive power. As part of this research I have translated from the original Chinese texts in order to have a closer understanding of the original philosophical thought. In this section I offer my translations.

The Chinese philosopher Chuang Tzu states in his book *Zhi Bei You*(知北游): "The life of man results from convergence of the vital fluid / Qi. Its convergence is life; its dispersion, death".¹¹ He also said, "In the same way, heaven and earth are forms which are large, the Yin and Yang are breaths which are large, and the way is generality that embraces them", as recorded in the book *Ze Yang*(则阳).¹²

Zhang Zai (a Neo-Confucian philosopher of the Northern Song dynasty) regarded "Qi" as the fundamental matter of every entity in the universe, arguing that it is the integration, dissolution and transformation of Qi that produces all the various material phenomena that we encounter in the objective world. When Qi is integrated together, a subject has been formed, but when this subject disappears and the visible shape which people can perceive is no longer apparent, its Qi still remains as invisible matter in the universe.¹³ The relationship of "Qi" and "Form" is this: form proceeds from Qi, so that all things on the earth derive their form from it, but Qi itself is formless and invisible. From a Neo-Confucian point of view, despite being itself incorporeal, Qi is the basis on which physical form exists in the world. Applying this viewpoint to the question

¹¹ Original Chinese text is following content. "气聚而有其形，气散而归于无形也"。 "人之生，气之聚也；聚则为生，散则为死。 -- Page 210, (CHUANG TZU, Around 369-268 B.C.), 一庄子《知北游》 Knowledge Travels North;

¹² Original Chinese text is following content. "庄子《则阳》篇： "天地者，形之大者也；阴阳者，气之大者也；道者为之公"。 -- Page 291, -庄子《则阳》 Tse-yang 篇。

¹³ Original Chinese text is following content. 北宋的理学家张载（1020-1077）曾说："太虚无形，气之本体，其聚其散，变化之客形尔。气之为物，散入无形，适得吾体，聚为有象，不失吾常。太虚不能无气，气不能不聚而为万物，万物不能不散而为太虚。知虚空即气，则有无，隐显、神化、性命，通一无二，顾聚散、出入、形不形，能推本所从来，则深于《易》者也。" — 萧天石主编：《横渠张子释、张子正蒙注》，（中国子学名著集成，中国子学名著集成编印基金会，民国67年12月），王夫之《正蒙注·太和篇》，239页—246页。

of painting, it shows us that while the form, which is expressed by an artist is an approximation of the object being depicted, the artist should primarily be engaged in evoking similarity in terms of the object's spirit. Once this similarity in spirit has been grasped, the work's artistic conception will then, naturally, flow from it, and the painted form will represent the subject's essence by reflecting the dynamism of its life-force.

Xie He (active 479-502 AD) identifies "six principles of Chinese painting" in his *GuHua PinLu* (Record of Commentaries on Ancient Paintings). He designates the above mentioned ideal (to express the subject's essence by reflecting the dynamism of its life-force) as the most important of these six principles. In Chinese, this principle is called 气韵生动 (QiYun ShengDong – "the life-force given by the vitality of Qi.") The Southern Song Neo-Confucian philosopher Zhu Xi¹⁴ also speaks of a similar relationship between Qi and reason. "Reason" (理 – Li) refers to a phenomenon's explanatory principle, and Zhu Xi writes that it is the internal law of an entity – its internal principle – by which its physical form is generated. Therefore, everything that appears in the material world does so in accordance with this rational law of development.

Painting, then, is not a simple depiction of outer appearances, but it is an exploration of the subject's inner law. Painting thus does not take aim at the subject's exterior shape, but seeks to retrace the path by which an entity appears in nature. The highest aim in Chinese landscape painting, as these two authors show us, is to replicate that subtle, mutually supportive relation of object to object in the natural world by which natural landscapes are formed.

¹⁴ The same meaning as 'footnote 2' in instruction section, Please see it. This is an original Chinese text. 南宋理学家，朱熹（1130-1200）说：“天地之间，有理有气。理也者，形而上之道也，生物之本也；气也者，形而下之器也，生物之具也。是以人、物之生，必禀此气，然后有形。” — 《答黄道夫书》，《文集》卷五十八。

“Qi” and “form” are thus intimately connected with each other, as every living entity in the universe is produced by Qi. The artist, too, is a living physical entity, and growing up within a society that holds this world-view defined by principles such as Qi, their understanding of the relation between Qi and form is shaped by the tradition of art theory established in antiquity. Through reflection on this commonality with all other entities in the universe, artists can express the flow of their own life’s breath (Qi) in their paintings, making the form of their paintings an extension of their thought. Moreover, the vitality of life itself can thus be also passed on to the artwork itself. Ancient artists attained a high level of connection between their own spirit and the Qi of nature, using the subject’s form to capture its spirit, and to give expression to another aspect of its physical existence, beyond its visual appearance, which is external only. By treating the subject as a living entity animated and constituted by Qi, the artist works in accordance with the concept of the Tao’s indwelling form, and that is how the subject’s dynamism and vibrancy are captured.¹⁵

Absence, presence and nothingness

In the practice of painting, this kind of Qi is shown through variations in brush stroke (wrinkle method), the power or softness of the line, the degrees of speed and force by which the brush is held and moved, and through contrast of colour and tonality. In this way, the application of the ink and the mode of the brush stroke work together with the white paper to embody the philosophical thought

¹⁵ ‘The artistic conception of mountain and river don’t have a specific shape and is hard to master, but its artistic conception is carried in shape and felt in painting. The internal objective law of objects enters landscape paintings in the forms of shape and sign. If its can be drew tactfully, it can completely reflect the artistic conception of mountain and river and “Dao” connected to life,’ Zong Bin (375-443 B.C.) said in his work. Original classical Chinese text is “又神本亡端，栖形感类，理入影迹，诚能妙写，亦诚尽矣。”-南北朝时期，南朝宋画家宗炳（375 年-443 年）。‘Ancient paintings tend to abandon the shape and appearance of objects and focus on the character of strength and artistic conception of painting. The secret is hard to explain to common people. Modern paintings have similar shape and appearance but don’t have artistic conception. When a painting is drew according to the standard of artistic conception, likeness is included in that,’ Zhang Yanyuan (815-907B.C.) said. Original classical Chinese text is “古之画，或能移其形似能尚其骨气，以形似之外求其画，此难可与俗人道也。今之画纵得形似，而气韵不生，以气韵求其画，则形似在其间也。”-张彦远（815-907），唐代。

of Yin and Yang, giving the work the effective combination of negative and positive. In other words, Qi is at work in the painting itself, bringing to expression within it the rhythm and movement of the very processes that are at work in the life of the natural world.¹⁶

In this Chinese tradition of painting, works are recognized as great when they present the artist's breath and continuous Qi of the artist. The function of Qi is affected by time, and time also reflects Qi. The production of Chinese painting therefore connects time and space, and this is the reason for the requirement that the painting is to be finished at a single sitting.

For the purposes of this research project the principles of Yin - Yang and Qi underpin the key theoretical framework, which aims to capture and represent what is dynamic in nature as well as give it recognizable form.

They are defined as the key qualities of

1. Unity or harmony
2. Transformation derived from continual change
3. Complementary opposites
4. Spatial duration

Looking at the ink and wash painting of the Song Dynasty, it can be seen that emphasis was placed on the use of tone, while the principle of simplicity was

¹⁶ In his work <Hui Shi Fa Wei> Tang Dai (1673-1752) point out: 'the flexible qi of landscape painting is most precious. Artistic conception doesn't refer to cloud, smoke and fog but qi between heaven and earth. All objects have life. Artistic conception originates from the application of pen and ink. The application of ink and wash is round and magnificent, or light, fast and smooth. Don't hesitate in application of pen, then, qi of pen and ink can be expressed. Pay attention to the coordination between thickness and lightness and wetness and dryness in the application of pen. The stroke can't be too wet to be seen or too dry to lose itself. When the mountain and stones in picture are strong, rounded and animate, the application of ink is animate and flexible.' Original classical Chinese text is "画山水贵乎气韵。气韵者，非云烟雾霭也，是天地间之真气，凡物无气不生.....气韵由笔墨而生，或取圆浑而雄壮者，或取顺快而流畅者，用笔不痴不弱，是得笔之气也。用墨要浓淡相宜，干湿得当，不滞不枯，使石上苍润之气欲吐，是得墨之气也。"-《绘事发微》-清人唐岱（1673-1752 后）

maintained by adhering to the use of only black and white. The tradition maintains a high rationality that is actually doing the restraining while working with material that cannot be completely controlled. The work can thus reach the characteristic of being peaceful and harmonious by the method of the less overtaking the more; the aim is to achieve an effect of peace and harmony in the work by demonstrating that minor elements, such as foliage, have precedence over the major elements, such as mountains and its structure or landform, which they serve to depict. Below, I outline some of the ways that these aims are realised within the Song dynasty landscape art tradition.

The principles of unity and harmony are shown during the painting of the work. First the balance of original white paper is broken, through the application of black ink, then a new painting goes through the process of formation, with the result that the image finally returns to a renewed state of balance. This maintenance of balance in the painting relies on the artist's placement of the pictorial elements, and the usage of black and white tone.

This rationally mediated use of the brushstroke to imitate the balance of Yin-Yang is presented to the viewer through the use of wrinkle methods, which allow the shape of each brush-stroke to portray a distinctive form by the means of Qi's character. The artist induces each shape to change and makes it continually develop in the process of producing the painting. By the means of wrinkle method, this change makes use of the ink's characteristics that allow the brush-mark to be extended until the final shape is formed. Variables such as heavier or lighter concentrations of ink, heavier or lighter loadings of the ink-and-water mixture in the fibres of the brush, and variation in the flow of the artist's breath (qi xi), all affect the way that the ink will spread and flow in the fibres of the paper. The whole process of painting is one of movement – this parallels the dynamic features of Qi and Yin-Yang (as does the mutual relation of black and white). Then, at the end of the process, a new form appears in the painting when Yin-Yang reaches the point of balance. Thus, the running of the brushstroke

builds the rhythm of painting through wrinkle methods, and this rhythm creates the unity and harmony in the finished painting.

The character of continual change is a significantly unique feature of ink and wash painting, as well as an extension of the conception of Yin-yang. Water, ink, paper and breath all work together, and they combine to produce a record of the subjective quality of the whole period of time in which the painting was produced. That way, the art form is able to make use of the dynamic processes of ink application to replicate the life force that is understood to lie behind real geographic landscapes.

The principle of complementary opposites is communicated through the balancing use of major and minor elements. This reflects the change of Yin-Yang through the way that both complement each other. Negative space and positive subjects are both crucial in this mode of painting. Although the negative space in a composition might seem to simply be non-existence of any painted element, it is actually indispensable in supporting the other visual elements that are positively represented within the scene.

Spatial duration refers to a synthetic visual expression showing that the artist has a deep understanding of natural law. For example, there is a particular mode of pictorial landscape painting that extends horizontally towards the left and right, making the composition a long form. It thus breaks away from the format that has only a single focus point, but instead offers a scattered and roving perspective onto the subject. It communicates a visual representation in landscape painting that moves beyond the general perspective of painting, by presenting a sequence of outlooks in the same way that a traveller can scan over their surroundings in nature. Thus, the painting reflects the way a human viewer takes in a natural landscape.

All of these considerations rely on the effective use of water in combination with ink, brush and paper. Water is therefore considered to be at the core of Chinese painting. In order to deal with the contrast in the painting, one must explore how to control the water in an appropriate way for each of its individual elements. The exploration of contradictions - wet and dry, black and white, smooth and rough, short and long - is the embodiment of the philosophy of Yin and Yang as expressed in the **I-Ching**.

Song Dynasty Landscape Painting: overview and background

The Song Dynasty¹⁷ is regarded as a high point in Chinese history in regard to culture and art, notably landscape painting. Song Dynasty landscape painting attained this high level of development because many of the Song's emperors placed particular importance on this field, and it was a time in which most educated people were involved in painting as well. It was the combination of these factors that enabled the subject of landscape painting to reach this historical heyday. In terms of the creative continuation and development of the previous Chinese artistic heritage, particularly in terms of artistic theory, several new features appear in the Song Dynasty. Artists working in this period inherited China's ancient artistic theory and classical philosophy, which was then combined with Neo-Confucianism in the Song dynasty. Many influential books of landscape painting were produced, which provided insight into the theoretical foundations that underlie the artworks, many of these have been preserved from that period. Thus, the theoretical and philosophical approaches to landscape painting founded in these classics of artistic theory provide contemporary artists with a window to understand ancient views on the ink and wash field,

¹⁷ Song Dynasty" includes two periods - the Northern Song (960 – 1127) and the Southern Song (1127 – 1279).

illuminating not only the understandings of the Song Dynasty artists themselves, but also the more ancient traditions of which they were the inheritors.

Artistic theory and artworks critique

During the Song Dynasty, the criteria used for the critical evaluation of paintings were derived from several classical essays that predate the Song period – primarily the “six principles of Chinese painting” given in the *GuHua PinLu* (Record of Comments on Ancient Paintings) which was compiled by Xie He (active 479-502 AD) from the Qi state in the period of the Northern and Southern Dynasties. The “Six Principles” give prominence to the most important principle by listing it first, with the others following in decreasing order of importance, and are summarised below:

First principle: to express the subject’s essence by reflecting the dynamism of its life-force;

Second principle: to depict the subject and its beauty through a brush technique wherein the artists focus on a controlled channelling of their kinetic/muscular energy through the brush and onto the paper;

Third principle: to depict the subject by reflecting its original shape, by which is meant not only its superficial appearance but its essence;

Fourth principle: that the use of colour will be determined by the individual characteristics of the subject;

Fifth principle: that the painting’s artistic concept is inseparable from its structural composition;

Sixth principle: that the artist should study the great works of traditional painting.¹⁸

¹⁸ Original Chinese text is following content. 谢赫《古画品录》六法为：一，气韵生动是也；二，骨法用笔是也；三，应物象形是也；四，随类赋彩是也；五，经营位置是也；六，传移模写是也。

The themes of the six principles were taken up in the “Dream Stream Essays” written by Shen Kuo (1031-1095) from the Northern Song period, which discussed the aesthetics of painting and calligraphy¹⁹. This work espouses the relationship between calligraphy and landscape painting as one that is inseparable. There were also other influential Song Dynasty works on appraisal and connoisseurship of painting, such as Su Dongpo’s (1037-1101) “Theory of Landscape Painting”²⁰, in which he expresses the view that the artist should pursue the Tao and the essential Truth of nature, and not the visual properties of the phenomena of nature—painting should attain to the level of Tao by developing an understanding of the order and harmony of universe.

All of these books maintained a strong theoretical approach to the artistic and aesthetic aspects of painting, emphasising the close interrelation of physical form and spiritual essence, and they also sought to combine diverse contemporary streams of aesthetic and philosophical thought with those of the preceding dynasties²¹. Tang Dynasty artists had an aesthetic that leaned towards a vigorous, expansive and opulent style, whereas the Tao sought by Song Dynasty artists was based around the principle of a studied investigation of the subject’s nature, leading to the subtle charm, fine detail, and poetic meaning of the finished work. Continual reference was made in this period to the

¹⁹ In the Book of Dream Stream essays (Mengxi Bitan 梦溪笔谈), Volume 17, “On Painting and Calligraphy”, Kuo Shen (沈括) writes: “The excellence of calligraphy and painting is tangible but difficult to describe; however, it is almost impossible to attain if one only focuses on the outward appearance of the painted subjects.” Original classical Chinese text is “书画之妙，当以神会，难可以形器求也。” - <梦溪笔谈论画>, 沈括

²⁰ Su Dongpo (苏东坡) has already been mentioned. He was a famous scholar who lived during the Northern Song Dynasty, and in his critical guide for painting he said: “The shape which an artist depicts is not like the appearance of everyday objects, which everyone can recognise as soon as they see them. The principles of everyday life are not suitable [for the artist] – even if he possesses great technical skill, he will still be unable to grasp the subject’s nature.” “The everyday perception of physical objects is imprecise, but that only relates to external impressions. If, however, the fundamental principles are not in place, [and art is produced only by relying on this everyday vision], not only will the subject’s visual form be misrepresented, but the artistic value of the work will also be destroyed.” Original classical Chinese text is “常形之失，人皆知之。常理之不当，虽晓画者有不知……常形之失，止于所失，而不能病其全，若常理之不当，则举废之矣。” - 苏轼

²¹ The painting of Tang dynasty (Founded in 618 and ending in 907) is different with Song Dynasty. Tang Dynasty (Founded in 960 and ending in 1279) presents a total style of aesthetics spirit, which magnificently, manly and gorgeously. But, Song dynasty gives us a tranquil feeling, which poetically and calmly, and which pursue a spirit of Taoist. Chinese version: 唐代绘画崇尚雄放、阳刚和华丽的审美精神，而宋代追求韵味、诗意和格物致知的“道”。

guidebooks of painting theory from earlier dynastic periods whose influence was still deeply felt in the Song period. In *Landscape Painting Theory* (Hua Shanshui Xu 画山水序) Zong Bing (375-443) discussed the three-way relationship that exists between picture, subject and artist in his book entitled *Hua Shanshui Xu*.²² Wang Wei (active 415-443), pointed out that the relation between works and artist was not a simple one of depiction, in his book entitled *Xu Hua*.²³ Jing Hao (approx. 850-936) wrote the *Shan Shui Jue* (山水诀), a theoretical guide of creative painting with regard to landscape painting, which divided works of landscape art into four hierarchical categories, the lowest of which represented mere technical proficiency, proceeding up to higher and higher levels of artistic merit in addition to skill in painting technique.²⁴

Immediately prior to the Song period, Zhang YanYuan (815-907) wrote his work on the “Famous Paintings of History”, and this was followed by Guo Ruoxu’s 11th century “Record of Illustration and Traditional Chinese Painting”, which examined in detail the developments that occurred in the field of painting during the transition period between the late Tang and early Song dynasties.

Landscape painting Characteristics

²² In his book of “An Introduction to Landscape Painting” (*Hua Shanshui Xu* 画山水序), Zong Bing (宗炳) said: “When the far mountains are painted within this opened blank silk scroll, the whole face of towering mountain is being depicted on an area of much smaller size, so that a line of only three inches from top to bottom on the silk represents thousands of feet in height on the actual mountain; similarly, a small grouping of ink and wash markings on the silk in fact represents several hundred miles of distance from the onlooker.” Original classical Chinese text is “今张绡素以远映, 则昆阆之形, 可围于方寸之内。竖画三寸, 当千仞之高; 横墨数尺, 体百里之迥。”-《画山水序》, 宗炳

²³ In his Book of <Xu Hua>, Wang Wei said: “in drawing, ancient painters didn’t recognize the direction, mark the towns and draw rivers and waters according to the size of city which are just appearance. What ancient painters need to put together are their hearts. The pictures without flexibility are not attractive; what eyes see is not complete. Therefore, using a writing brush to draw the essence of objects and recognizing objects through shape just reflect what eyes see.” Original classical Chinese text is “且古人之作画也, 非以案城域, 辨方洲, 标镇阜, 划浸流, 本乎形者融, 灵而动变者心也。灵亡所见, 故所托不动; 目有所极, 故所见不周。于是乎以一管之笔, 拟太虚之体, 以判躯之状, 画寸眸之明。”-《叙画》, 王微

²⁴ Jing Hao (荆浩) was an author and artist whose artistic appraisal of Chinese classical Brush Technique (*Bi Fa Ji* 笔法记) was written during the Five Dynasties period. The qualities he prizes above technical skill can be seen as analogous to “musicality” in addition to the foundational level, which would be mastery of the playing of an instrument, and the technical skills of playing the right notes and producing a clear sound. Chinese version: 五代荆浩的《笔法记》中, 山水绘画的四品: 神、妙、奇、巧。神者, 亡有所为, 任运成象。妙者, 思经天地, 万类性情, 文理合仪, 品物流笔。奇者, 荡迹不测, 与真景或乖异, 致其理偏, 得此者亦为有笔无思。巧者, 雕缀小媚, 假合大经, 强写文章, 增邈气象。此为实不足而华有余。

Song Dynasty landscape painting attaches importance to realism, which in Chinese art theory refers to producing an image that faithfully reflects the true nature and character of the subject, this however does not denote verisimilitude in terms of visual properties.²⁵ In addition to this concern for realism, Song Dynasty artists also paid attention to capturing the viewer's interest through texture, and to conveying a philosophical, psychological and emotional message. Landscape painting is a suitable format for this aim, since it provides a visual space for the viewer to inhabit for relaxation, escapism and appreciation by the means of the painting. This is why the landscape painting is referred to in Chinese as a “spiritual garden”, to which people can retreat from their urban lives.

A transition occurred between the Northern and Southern Song dynastic periods, which saw the development of an impression of dimensionality. This was sometimes depicted through large landscape elements located at the centre of the work and a relationship to a structure that extended to the edges and corners of the pictorial plan. This created a sense of extended spatiality beyond the painting itself. These works were intended to be viewed dynamically through an active compositional structure and not from a single, unmoving viewpoint – just as, in a physical landscape, the observer's eye moves about in order to take in their surroundings as a three-dimensional space.

Chinese traditional landscape painting adopted its characteristic method for the visual appraisal of natural phenomena, which is summarised as “using a broad

²⁵ Chuang Tzu, Book of On the Equality of Things (Qi Wu Lun), “Heaven, Earth and I come into being together, and all things and I are one.” Confucius, Book of The Analects of Confucius, harmony and article, “The man of heart is charmed by the mountain; the man of spirit delights in water.” Intelligence and benevolence belong to human characteristics with emotion, using mountain and rivers as their embodiment that meaning links to cosmos. With inner world of people transform into object which from outside world, to communicate human's emotion by subject which exist on the nature, thus the realism of reality landscape painting do not simply copy from physical object in the nature, but is a expression of inner world view of artist by means of the physical object. Original classical Chinese text of Chuang Tzu is “天地与我并生，而万物与我为一。”-庄子《齐物论》。 Original classical Chinese text of Confucius is “知者乐水，仁者乐山”。-孔子《论语·雍也篇》。

vision to observe the small”²⁶, which differs from our real-world experience of visual perception, since the inherent limitations of the geographic space we inhabit mean that any one viewpoint that we adopt will simultaneously exclude any other viewpoint we might have taken at that time. This is where Chinese painting diverges from visual realism: it represents three-dimensional space while at the same time transcending the limitations imposed by that space, with the result that things that are impossible in reality (viewing the mountain range as a whole when one is standing on one particular mountain – simultaneously viewing mountains, valleys, and houses that in reality cannot all be seen from any one point – focusing at the same time on nearby ranges and distant ranges) can be accomplished by means of the artistic techniques and principles developed in this period.

For example, see Guo Xi’s “Landscape Lectures” (mentioned above), in which he argues that mountains and rivers are in reality huge objects, and thus the onlooker can only properly see mountains in a physical landscape by viewing them from a sufficiently great distance that the overall shape and imposing manner of the landforms can be felt. This insight must also be taken into account when painting them. In contrast, in the case of depictions of the female figure, he instructs that close observation is needed since the form has been depicted by means of fine detail and thin lines, and so the painting should be held in the hand or placed on a table in front of the viewer, so as to allow no nuance to go unobserved. In both these cases, then, a different mode of observation and appreciation are linked to a different painting method for each type of subject²⁷. He stresses repeatedly that – just as is the case with real mountains and rivers,

²⁶ Zong Baihua, book of Complete Works of Zong Baihua, volume2 and 3, 05. 2008, Anhui education publishing house.

²⁷ In his Work <landscape lectures> Guo Xi said: “mountain and river are big. We can see the shape, road and weather of mountain only afar. Ladies and persons, which can be seen in a glimpse, can be finished by drew a few strokes on hands with a small writing brush, which is also a kind of technique of drawing.” Original classical Chinese text is “山水，大物也。人之看者，须远而观之，方见得一障山川之形势气象。若士女人物，小小之笔，即掌中几上，一展便见，一览便尽，此皆画之法也。” - 《山水训》，郭熙。

whose demeanour is not appreciable from nearby – the artist must maintain a distant viewpoint for the overall structure, along with a nearby viewpoint for capturing the texture of its constituent elements.²⁸ This varying distance of viewing is fundamental to Chinese landscape painting methodology, and is also the means by which the impression of space is created. He writes that the shape that a mountain has is different when it is viewed close up, from the middle distance, or from far away. The mountain's shape is continually changing, depending on the viewer's distance from it. Moreover, the mobile viewer in a real landscape does not simply move in and out like the zooming of a camera lens, but roves around the mountain in three dimensions, and as they do so the perceived shape of the mountain will continually alter.²⁹ Therefore Guo Xi counsels that the painter needs to view the mountain from all angles before attempting to depict it.

²⁸ "Landscape Lectures" (ShanshuiXun 山水训), by artist and essayist Guo Xi (郭熙) who said: "To realise a true representation of landscape with its mountains and valleys, for those in the far distance you must capture the movement of their great momentum; for those in the foreground, you must capture their characteristics in fine detail." Original classical Chinese text is "真山水之川谷远望之以取其势, 近看之以取其质。"-《山水训》, 郭熙。

²⁹ Guo Xi (郭熙), "Landscape Lectures" (山水训). The original Chinese text of the passage translated above is as follows: "山近看如此, 远数里看又如此, 远十数里看又如此, 每远每异, 所谓'山形步步移'也。山正面如此, 侧面又如此, 背面又如此, 每看每异, 所谓'山形面面看'也。"

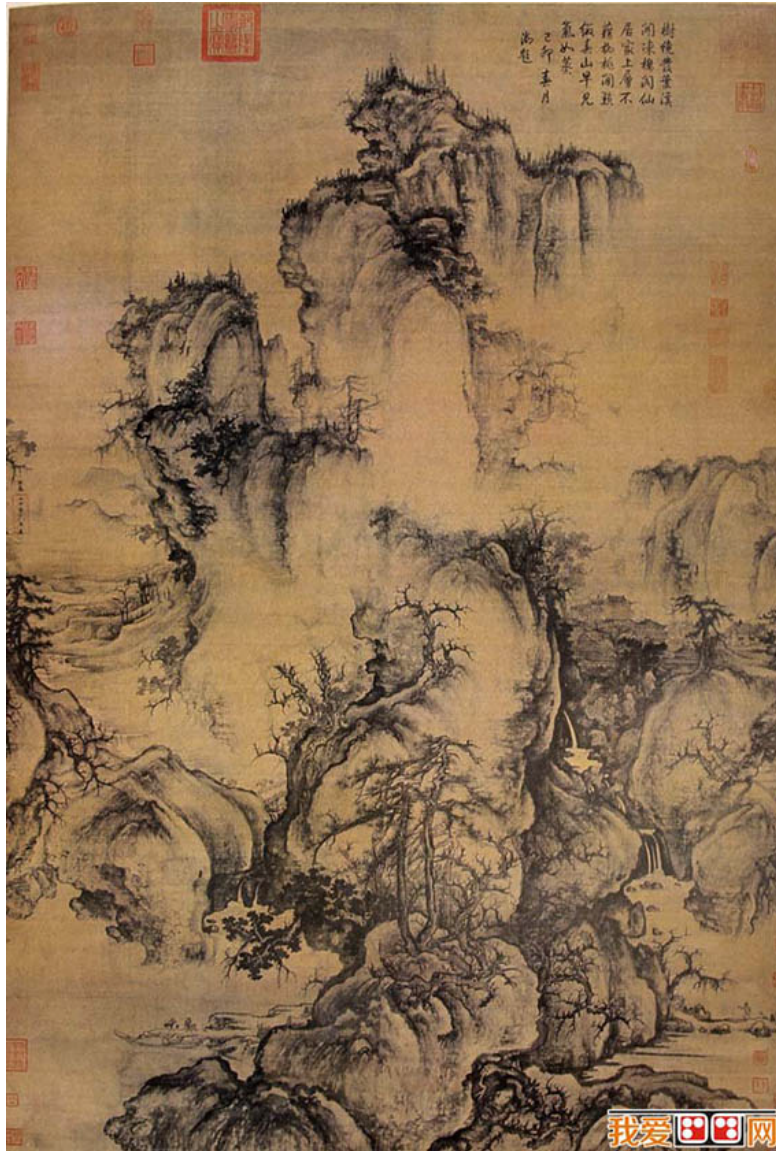


Fig.4. Guo Xi (Approx. 1000-1087), Early spring, 1072, ink on silk, 158.3 X 108.1 CM, (Collected by National Palace Museum of Taipei, North Song Dynasty)

In his picture “early spring”, Guo Xi depicted the appearance of a range of mountains, whose imposing air shows the depth of his understanding of proportion, which is apparent in the balance between the disparate elements of the painting. For example, the two figures in the foreground, beside the mountain, are interpreted by the viewer as being smaller compared with the size of the stream. This effect is produced through the artist’s attention to scale, and helps to give the impression of the rainy season - spring.

At the same time, scanning the painting from the large stones in the foreground to the mountain peak in the background, all parts are presented simultaneously in one scene. This approach adopts one individual peak from a range of mountains as a metaphor for the whole. This is an example of the Chinese observation style known as “using a broad vision to observe the small”. In this painting, the brushstrokes have been applied with a medium level of water-loading, using a curling wrinkle method, to mark out the main subjects. This creates a strongly dynamic effect, and also produces a hazy feeling with some areas covered by a very light fog. Thus, the spatiality is highlighted as well as the time (early spring).

Landscape with philosophy

The idea of a pluralistic viewing experience can be traced back and linked to the ancient cosmology of the Book of Changes (I Ching),³⁰ in which a macroscopic view is built up of the interrelation of nature and humanity, implying that the multitude of observed phenomena were actually embodiments of meaning contained within nature. The I Ching contains discussions on topics such as astronomical phenomena, the law of the earth, flora and fauna, the human body and physical matter. These correspond to the current sciences of astronomy, geography, zoology, medical science, and botany/mineralogy respectively. All elements are understood in the I Ching within a unified and unitary conception of reality, under which the essence of matter is viewed as being distinct from its manifestations in observed phenomena. Similarly, Song Dynasty painting is not a passive reflection of surface manifestations, but incorporates the artist’s inner universe into the visible landscape.

³⁰ Book of Changes (I Ching) have a view that said: “observing universe towards sky, observing natural law from earth, watching properly habitats of animal whose living on the earth, which approach in the closest of man’s body, and to observe the changes of all things from universal regularity.” Original classical Chinese text is “仰则观象于天，俯则观法于地，观鸟兽之文于地之宜，近取诸身，远取诸物”。-《易经·系辞下》



Fig.5. Cui Bai (1050–1080), *Magpies and Hare*, also know as *Double Happiness*, in 1061, 193.7 X 103.4 CM, (Collected by National Palace Museum of Taipei)

Cui Bai was an artist from the Northern Song period, and his masterpiece “*Magpies and Hare*” illustrates this principle of incorporating into a painting both the interior and exterior universes. The work depicts the moment when two “happiness” birds scare off a wild hare that had intruded on the birds’ habitation. The preservation of this fleeting instant by means of brush and ink records both the emotional atmosphere of the encounter and the visual dimensions of the scene within which it occurs. That is to say, it not only captures the visual representation of the participants, but also expresses the depth of the artist’s

understanding of the laws of nature that underlie natural phenomena as understood within the world views of Chinese cosmology.

The painting's subjects are offset by the foliage of the tree and other plants, whose form and colouring convey an association of the time of Spring Festival, while the orientation of the foliage conveys a vivid impression of the direction of the wind, and the eye contact maintained between the animals emphasises their emotional responses during the moment of confrontation. This in turn indicates the aural dimensions of the scene. However, the surrounding mountains are given no detailed treatment – their role is merely to sketch the temporal and spatial setting within which the scene is found. After all, this is not simply a landscape painting – the artist is expressing their spiritual interpretation of the objective world.

Thus, both in creating and in appreciating Chinese landscape painting, an established Chinese tradition exists that observes nature from a bird's eye view so as to locate it within a huge space. In order to take in this space it takes time to accumulate impressions from multiple mobile viewpoints and to gain an informed appreciation of the subject's nature. It transcends the mere reception of the subject's visual properties, and aims at engendering in the viewer a multi-faceted consciousness of the object under observation, by means of the method of "using a broad vision to observe the small." At the same time, Chinese landscape painting aims to attain also to a microscopic view – to "see the macrocosm through the microcosm".³¹ This dual endeavour involves abandoning passive receptivity and engaging in active, mobile observation – in harmony with the philosophical conviction that the universe itself is not static, but embodies a dynamic equilibrium. The same kind of worldview features

³¹ Chuang Tzu, 'on the schools thought all over China', <Tianxiapian>, 'To big without outside, big one; To small no inner, little one.' Both all are a whole. To understand on cosmology or modern physics area, there are a view of microcosmic world and macrocosmic world. Original classical Chinese text is "至大无外，谓之大一；至小无内，谓之小一。" "大一"和"小一"都是"一。"-庄子《天下篇》。从宇宙论或现代物理学意义上说，这个命题又同时提出了宏观世界与微观世界的问题。

prominently in the Chinese philosophy of Yin-Yang, and in the Taoist conception of the unity of the heavenly and human realms.

In his “Landscape Lectures”, Guo Xi mentions the conception of time in painting, stating that it is important for the impression of temporality to be very clearly present in the work. He expounds at length on the close relationship between the geophysical location of landforms in nature, and the temporality (including both seasonal variations and differing weather conditions on each particular occasion) within which they appear at any given moment. Thus, the differing qualities and forms that natural landscapes assume at different times must be correspondingly translated into landscape paintings.

Thus he concludes that variations between times and seasons, the prevailing atmospheric conditions, and differing qualities of light must all be incorporated distinctively into the landscape painting, and that these relationships and connections that build any given scene at any given point in time, also precisely embody the fundamental understanding of the network of spatiotemporal relationships that exist in nature, as understood within Chinese cosmology. Through their familiarity with this cosmology, the viewer is drawn into the artwork by means of a sympathetic response to the sensation of time and place that the artist has captured in the work.³²

³² Guo Xi (郭熙) says in his “Landscape Lectures”: “Realistic mountains have four seasons, which each have their own changes of weather and cloudscape: spring thawing, flourishing summer, autumn with its tattered clouds, and subdued winter. If an artist hopes to capture the essence of his subject, he must not only go after its surface shape, but also the spirit and mood of the cloudscape, which are indispensable in order to bring landscape painting to life. Realistic mountains have a vital energy that will be different in each of the four seasons: in spring when all things on earth come back to life; in summer’s verdant and moist landscapes; bright and purifying autumn brings colourful scenery, and is followed by lifeless winter. If an artist hopes to express the subject’s vigour, again he does not pay attention to its surface image, but to depicting the scene’s natural vitality, with the result that even the most evanescent mountain mists are portrayed distinctively. The weather conditions that occur in nature can only be realistically represented when standing at a certain distance – if the artist takes a close-up view, he cannot perceive the intricate complexity of their changes and transitions. Lastly, the light and shade in realistic landscapes should make the extremities of distance fade away imperceptibly, and the transitions between mid-ground and foreground, between what is highlighted and what is concealed, should similarly be seamless. Original classical Chinese text is “真山水之云气四时不同：春融，夏蓊郁，秋疏薄，冬黯淡。画见其大象而不为斩刻之形，则云气之态度活矣。真山水之烟岚四时不同，春山淡冶而如笑，夏山苍翠而如滴，秋山明净如妆，冬山惨淡而如睡。画见其大意而



Fig.6. Songnian Liu (刘松年App.1174-1225), Four seasons, Ink On silk, 40cmx 69cm; (in Southern Song Dynasty, Collector: The Palace museum)

Summary

In conclusion, Song dynasty landscape painting has established itself historically as a standard in Chinese art. Although this standard deals with landscapes, it is obvious from the character of the works that these landscapes are essentially works of creative imagination. This is especially so when we remember that the artists were pursuing the natural essence of the subject of their painting, and looking beyond their external, worldly phenomena – and also that their concern was to respect the operations of natural law when they created the landscape painting itself. This approach, I have argued, was grounded in the philosophy of Tao, Yin-Yang and Qi. At the same time, it must be remembered that landscape painting, together with its system of aesthetics, have constituted the mainstream of painting throughout Chinese history.

不为刻画之迹，则烟岚之景象正矣。真山水之风雨远望可得，而近者玩习不能究错纵起止之势，真山水之阴晴远望可尽，而近者拘狭不能得明晦隐见之迹。” - 《山水训》，郭熙。

Artists of the Song dynasty sought the principles of nature along with the essence of painting. In their painting praxis, they worked to control their breath, posture, and every other movement of the body while inking in the strokes that would produce and balance each object in their painting, so that all of these physical gestures would align with their cosmology in forming their own distinctive BiMo (笔墨) as it appeared on the paper. All these actions embodied their conviction of the unity of space, duration (time), and humanity – and their knowledge that human life depends on the harmony of these three key elements.

In this chapter, I have explored how the principles of Yin-Yang and Qi supported Song dynasty landscape painting, and I have defined four key points. These are unity and harmony, transformation derived from continual change, complementary opposites, and spatial duration. These points provided the aesthetic foundation for landscape painting in the Song dynasty, and many painting techniques, innovations and developments emerged from them, such as the wrinkle methods, smudge-strokes, dot-strokes, and techniques of dye application.

In so doing I have portrayed the uniqueness of Song dynasty landscape painting, and how it was based on the Taoist philosophy of Yin-Yang and Qi. This mode of painting depends on a distinctively Eastern optical mode, by which the artist both observes nature, and also represents natural features with ink symbols within the painting through spatial structuring. This two-way view of nature is mediated by the artist's application of philosophical thought to the visual scene.

Song dynasty landscape painting therefore makes use of natural landforms as an external appearance, but its inner essence is to pursue the artist's ultimate communicative purpose by adopting natural law. This law is moderated through the application of reason, and applied through their works to reflect their

thought. An artist applies pictorial techniques to achieve their communicative ideal: for instance, by building a form of objective entity, giving it a temporal, or duration-seasonal sense, and choosing a brushstroke style and wrinkle method that suits this purpose. These are all ways of using rational principles to encode the thought of Taoist philosophy. By using this approach within the medium of painting, the pictorial methods and expressive objects that appear within the overall form of each painting will be subject to a distinctively Eastern style of regulation, and conform to Eastern expectations.

In the next section I will explore in further detail the areas of composition, spatial duration, and the wrinkle methods in Song dynasty landscape painting. These details will provide more insight into how the individual character of Song dynasty landscape art has helped me to locate the visual language used in my project, and to construct a cultural common ground for my contemporary ink art.

[Chapter 2: Methodology]

Overview

In the last chapter, I provided an outline of Song dynasty artistic theory, and I described its characteristics and philosophical features. These are founded in the Taoism school, which informs much of Chinese painting theory and whose effects can be traced in the analysis of the period's masterpieces. My outline showed that Song dynasty landscape painting arises from this philosophical hinterland, and that each artist expressed their own particular meaning through this, in order to take advantage of the landscape theme's potential, which used the Chinese brush and ink medium to present their meaning on the paper by means of the individual's breath (Qi). In this chapter, I report further on my discoveries in landscape painting and studio experimentation. I approach this from three aspects: composition strategy, spatial duration and Bi Mo (Wrinkle methods), and my discussion is divided into four key qualities that Song dynasty landscapes display (Unity or harmony, Transformation derived from continual change, Complementary opposites, and Spatial duration), each of which is discussed in its corresponding section below.

Composition is a key element that not only enables the artist to organize pictorial components, but also more importantly allows them to express accurately their thought within the painting. Each culture has its own tropes, visual language, and shared cultural knowledge, and it is these that build the differences we see between different art forms as well as different styles of painting composition.

However, I argue that composition is an important element for any kind of painting, and as such it reflects the common ground shared by all painters.

Composition is a key strategic area that has informed the conceptual transformation I wanted to achieve in my studio research, because the composition methods and structures of the east and west are very different. Chinese painting often makes use of a “length extension” compositional mode which implies a long scroll, expanding toward left and right. However, western landscape painting uses a focused lens approach to depict the subjects of its paintings. Consequently, in Western art, the composition generally adopts a roughly square form. My research therefore focused on combining these strategies, and the results I obtained have informed my creative work as well as indicating new potential ways of presenting it. My aim was to analyse the compositional strategies used by Song Dynasty painters to build a space that orders key elements within the pictorial plane. By exploring how space is constructed in ink and wash painting, I aimed to find for my studio works a balance and harmony that also interacts with the emotions.

The concept of spatial duration is a key point of Song dynasty landscapes painting, as was shown in the case analysis I presented in the last chapter. Spatial duration references the sense-perception, and the conception is also shown through Song dynasty painting, which relies on this mutual sensitivity that can transcend both time and place. Starting from this viewpoint, I continued to explore the techniques of expression used in Song dynasty landscapes, especially focusing on the areas of drawing techniques and thought communication, and also seeking methods of painting that can create resonance with the viewer.

The techniques of Chinese brush and ink work constitute the base of a visual language that Chinese artists use to convey concepts and emotions. The formation of Song dynasty landscape painting and of the artist’s spiritual world

both rely on the use of the uniquely oriental visual language of Bi Mo. It includes four main application techniques: the wrinkle methods, smudge-strokes, dot-strokes, and techniques of dye application. In order to improve ink control and express precisely the artist's thought and feeling in the painting, the artist has to continually practice, accumulating experience and knowledge on the specific properties of the medium, which not only links to Chinese traditional culture but also highlights the individual characteristics of the prevailing artistic schools of the time.

My methodology was founded on original research of classical Chinese art theory and other related literary sources from early writings through to the Song period. My process began with choosing ancient texts and translating them first into modern Chinese and then into English; next, using ancient painters' views as my research evidence, I reached a new understanding about Chinese traditional landscape art and used this to support my next phase of painting, which also showed a development towards a more contemporary art form. I explored the features of Song Dynasty painting by researching the traditional theories of landscape painting and analysing them.

I combined my experimentation in ink and wash painting with my research in the Song dynasty's art theory and landscape painting works. I aimed to develop a new contemporary form that still retained traditional key attributes that were inherited from Song Dynasty landscape painting. The new approach I developed thus still participates in the traditional culture of Chinese painting, while on the other hand it also shows a new characteristic – it has become more global by making accommodations to how art-appreciators in the Western world view painted works.

Composition

The painting of the Song dynasty, being poetic in nature, strove for a poetic mode of conveying its artistic conceptions, which were communicated through a portrayal of the cosmos as tranquil and spacious. A poetic atmosphere of landscape painting, correspondingly, shows us an essential reflection of the Way of Taoism. Artists of the Song dynasty expressed their thought and conception through pictorial elements, which also have symbolic value, such as ranges of mountains, ancient trees, structures such as houses and pavilions, human figures, and banks of cloud and fog, all of which are combined into a unified composition. Each landscape painting conveys the traces of life as it exists in the cosmos, doing so by means of the human figure which the viewer follows through the image – replicating the trail of the figure and its movement in the painting by the movement of their own eyes. Water forms the sense of sound in the painting, making the viewer recall their own experience of nature and its peaceful sounds. The completed artwork relies on the union of these two elements, visual symbolism and the representation of sound through water. Thus, it embodies the mutual complementarity of the Way of Yin-Yang³³.

Song dynasty landscape painting not only incorporates the idea of Yin-yang, but also emphasises the function of Qi. It is embodied through the marks left by the trail of the brush, which indicate the degree of power employed by the painter in order to cause the tip of the brush to leave just these marks while working on the paper. Qi (which can also be translated as “breath”) is therefore recorded through each movement the artist makes while holding the brush, all of which combine to create the unique and distinctive flavour of each finished work.

Since these are the philosophical underpinnings that support the style of Song dynasty landscape painting, artists working in that period made use of every

³³ An action and a quiet of Man coincide with Yin and Yang principle. Original classical Chinese text is “静而与阴同德，动而与阳同波。”-《庄子》外篇“天地”

element in their compositions to give expression to these conceptions. Therefore in my project I focus on these traditional elements and make use of the wrinkle methods to develop a contemporary ink style within the broader field.

In this chapter, whose content deals with composition, I explore and expand that issue through the four key thematic devices I am using in my work, which are entitled off-centre, dark detail, top-heaviness, and compression with ventilation. I will provide some detailed information about each of these four themes and discuss them, also including some examples of my ink paintings so as to explore the process of my painting's development.

Off Centre

Song Dynasty painters pay great attention to composition in their landscape painting works, which make me feel an important relationship of philosophy and composition. It offers me a focal point to develop my painting in further experimentation in the studio. Before starting to paint, the Song dynasty artist would have mentally prepared and mapped out all the content of the painting. In this way, the art of composition fixes visual forms in advance, as well as determining how the affective properties of the subject will be represented, which in turn also dictates the aspect and framing of the scene.

According to Song Dynasty painting principles, therefore, when commencing to paint, the painter must think through the painting's content and that content's placement and structure. This requirement accords with the Chinese philosophical conception of the laws within which heaven and earth coexist harmoniously. In the context of Chinese painting, whether the paper is a small or large piece, the top of the page corresponds to the "heaven" of the natural world, and the foot section resembles the earth's surface, while the space between

provides the arena for the painting's thematic material (i.e. the main subject) to order and structure the rest of the landscape.³⁴

In the Chinese painting tradition, this structuring of the composition was termed “Jingying Weizhi” (the construction of positions– 经营位置) or Zhangfa (principles of structural patterns–章法), and these terms correspond to the contemporary compositional approach of “presence and absence”, which refers to the balance between unpainted space (absence) and concrete forms (presence).

In Song Dynasty landscape art, the structural composition of a work was often conceptualised as consisting of three layers: foreground, middle-distance, and far background. My own creative work draws selectively upon the forms of traditional Chinese art, which featured distinctive formats in terms of the framing, size, and shape of the painted area. In my works I incorporate the narrow vertical, broad horizontal, and rectilinear compositional styles, but in terms of centring and layering, I do not follow the Northern Song approach, and instead move my main compositional elements away from the centre.

In Chinese traditional landscape painting, it is very rare for a painting not to include either human figures, or representations of human habitation within the landscape, such as paths, bridges, dwellings, or temples. Thus, whether directly appearing in the painting or not, human figures are (as a rule) the painting's central focus. When within the painting, human subjects appear in the role of participants in the scene – for example, travelling on foot through the landscape – and the route taken by the human subject was used by the artists to direct the

³⁴ For reference, I include here an excerpt from the original Chinese text of Guo Xi's “Landscape lectures”:
“凡經營下筆,必合天地。何謂天地?謂如一尺半幅之上,上留天之位,下留地之位,中間方立意定景。”

viewer's eye, thereby defining the scene's focal point.³⁵ When the painting's human subject is located beyond the painting, they occupy the role of either the scene's observer or its creator. In this case, the human subject directs the scene's visual focus by means of the implied path that they would take, as defined by the landscape's elements. For example, a path in the landscape may, by its proximity to the viewer and by its position in relation to the landscape's other elements, represent the painter's current thoughts and feelings about his life circumstances.³⁶

In this research I have taken this latter path, eliminating this human subject, and transferring the focal point away from that subject's volition. Thus, the focal point becomes the feature in the landscape that would have been the object, within the painting, of that person's attention.

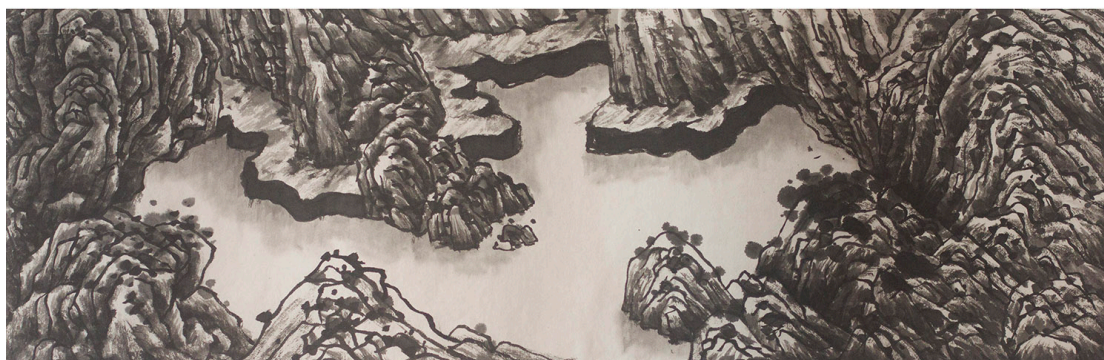


Fig.7. Xingming Wu, *Impression in my mind*, 2016, ink and wash on rice paper

Two visibly distinct periods exist within Song Dynasty painting, corresponding to the transition from the Northern Song to the Southern Song dynastic era, and each emphasising different aspects of the Chinese painting tradition. The Northern Song favoured a vertical composition for landscape painting, within which mountains were painted in a massive format, and the painting's elements

³⁵ However, human subjects will tend to be small, and sometimes may be very small indeed – this is in keeping with the scale of humanity within the landscape framed by earth and heaven.

³⁶ For example, if he is harbouring a desire to leave the capital and live as a hermit. In other words, a scene with no human figure, but with some of the abovementioned signs of habitation at various points in the composition, represents the notional human subject standing at the painting's viewpoint, and looking into the view contained within the painting, contemplating the journey he will take.

covered a large proportion of the sheet's central region, using strong triangular forms to represent successive ranges of mountains. Southern Song landscapes, in contrast, preferred to build a structure that was clustered more along the painting's edges, leaving a more generous allowance of so-called "reflective space" (Kongling 空灵) in the central area, which in the Northern era would have tended to contain painted elements. Because this "reflective space" occurs within the work itself, and between other elements in the landscape, it is distinctively different from unpainted space at the edge of a painting, because it cannot be conceptualised as not containing some landscape element. Whether it is cloud, mist, water, or something else defined by the context, the viewer is convinced by the artist's composition that these unpainted areas are not "empty" spaces or interruptions in the landscape, but an integral part of it. In other words, the "reflective space" is space that the viewer has no option but to interpret as some visual element. In this way, the Northern era's stable, centred, and balanced compositions developed into the Southern Song's practice of placing inked-in elements in an off-centre and sometimes discontinuous placement, but still forming a unified scene, creating a style that valued indistinctness, visual and emotional interpretation by the viewer, and poetic styling.³⁷

I have partially adopted this modality into my experiments with painting, using its style of focal point definition to provide compositional structure to my own landscapes. I allow the composition's focal centre to define the painting's thematic subject, constructing the composition by means of the angles formed by the conjunction of adjoining sides, and other similar techniques of approach and separation – all the while also maintaining an appropriate reservation of blank space. Indeed it is the proportionality of this ratio between presence and absence

³⁷ See also Li Zehou, "Beautiful Journey". GuangXi Normal University Press, p241. "By arranging before the eyes a beauty of scenery that defies verbal description, the artist produces meanings that overflow the bounds of the artwork." Expressing the vivid scenery which entrancing scenery in front of you, indicating the implied meaning transcending the picture. "壮难言之景列于目前，含不尽之意溢出画面"。

that allows the painting to develop its characteristic effect, and also maintains the link between my work and its heritage in the Song tradition.

Thus, my work places emphasis on the construction of the painting from a diverse range of individual inked strokes and forms, and aims to do so by simultaneously developing the Song Dynasty approach of representing the painting's thematic material by means of partially disclosed forms and structures, while also absorbing the apparently disparate influences and particularities of modern Western abstract schools. The artist Chongguang Da (笪重光) said in his text "Hua Quan" (画荃), "Absence and presence complement one another; thus, unpainted expanses become entrancing scenery."³⁸

³⁸ Qing Dynasty, Da ChongGuang, <Hua Tsuen>, artist chase the principle of ink stroke at the presence, and chase the natural law at the absence without ink stroke, but entrancing scenery at the empty space, which above description is affirmation and negation (absence and presence, Yin-Yang) and Needs Laozi's Taoism of philosophy. Laozi's Thought: "As a thing the way is Shadowy, indistinct. Indistinct and shadowy, Yet within it is an image; Shadowy and indistinct, Yet within it is a substance." Also said: "What cannot be seen is called evanescent; what cannot be heard is called rarefied; what cannot be touched is called minute. These three cannot be fathomed and so they are confused and looked upon as one. Its upper part is not dazzling; Its lower part is not obscure. Dimly visible, it cannot be named and returns to that which is without substance. This is called the shape that has no shape, the image that is without substance. This is called indistinct and shadowy. Go up to it and you will not see its head; follow behind it and you will not see its rear. Hold fast to the way of antiquity in order to keep in control the realm of today." Chinese version: 清·笪重光《画荃》，画家在有笔墨处，即实处求法度，在无笔墨的虚空处求神理，妙境正在无画的空白处，这里所说的空白即虚无，正合老子的“道”之理。老子认为，“道”恍恍惚惚似有若无，不可指，不可名，不可状，但在深远暗昧之中又有物，有象。“道”是无状之状，无物之象，迎之不见其前，随之不见其后，视之不见，故老子称之为无形之“大象”。
http://news.xinhuanet.com/shuhua/2007-08/15/content_6533678_1.htm



Fig.8. Unknown but after Ma Yuan (Chinese, active ca. 1190–1225), *Viewing the Moon under a Pine Tree*, early 13th century, Album leaf, ink and colour on silk, 25.4 x 25.4 cm, (Southern Song dynasty, 1127–1279), 南宋 佚名 倣馬遠 松陰玩月圖冊頁



Fig.9. Xingming Wu, *Untitled*, Ink and wash on rice paper, 2016

As above picture, central position in this picture is not made of huge and a single subject, which occupied mainly area. The central position is made of negative space with front – and - back shift each other, these partly image show us the information of rock characteristic and indicates us that is a cliff or mountains.

Relationship of Yin and Yang in picture is indicated through black and white level and tone, the relationship is difference in western and eastern painting, especially on organized methods in painting for all elements. Western painting is produced that artists complies with the principle that is suit the relationship between light and shade (only before 20 century), but eastern artists' creative principle arrange the subject position and composition in painting in order to meet natural law. Eastern artist thought more relationship of Yin and yang complement, in this painting, part of dark black become foreground, light and gray tone become midground and background.

Dark Detail

Song Dynasty painting moved away from the more colourful style of the previous Tang Dynasty, giving primacy to black and white styles of painting. Conversely, the range of structural elements used in earlier landscape painting underwent diversification and expansion in this period, both in terms of the stroke styles that define the outline of shapes, and the techniques for ink tones within the shapes delineated. These changes greatly expanded the expressive range of black and white painting, both in terms of the objects that can be depicted, and of the work's emotional range of expression. Moreover, the two-tone style that gained precedence during the Song Dynasty is more manifestly in harmony with the Classical Chinese philosophical concepts of natural law and the Tao.



Fig.10. Fan Kuan, *Travelers Among Mountains and Streams*/溪山行旅图, Hanging scroll, ink and colours on silk, 206.3 × 103.3 CM, (National Place Museum of Tapei, Taiwan , Song Dynasty, around 1000-1020 CE.)

Song Dynasty painters attached particular importance to symbolism and imagery, to poetic values, and to producing tangibly authentic representations. To this was added the technical considerations of the period's new developments in brush-stroke technique, which were required so as to meet the challenge of achieving greater differentiation and subtler gradation between black and

white, enabling Song Dynasty painters to represent landscapes with one colour of ink, where in earlier periods multiple colours would have been used.

In my project I adopt as my starting point this study of the qualities of Song Dynasty painting with regard to specific techniques of fine discrimination and transition between black and white so as to express subtle shading, and in my painting practice I have worked on expanding the range and scope of black and white shading. Thus, my work with shading has focused on using all the varying shades that can be produced with ink, so as to make even the unpainted areas of white paper become a vital element of the composition – one that unifies all the other elements of the painting, and brings about the productive diversity of black, white and grey. In order to harness the varying characteristics of black, I move beyond this starting point of the binary of white and black as obtained through Song Dynasty inks, and I introduce further variations in the type, hue and density of ink used, ranging from coke inks with a high degree of coal-like solids, through to more conventional liquid inks, then to washes with a high degree of dilution with water, and finally extending right up to white paper. These changes in ink media facilitate a diversity of structural elements, which in turn provides a rich expressive range, so that I can bring forth a subtlety of rhythm, movement, and tone in my compositions.³⁹

The variations in depth and density of black tints, along with variations in the degree of moisture mixed with the various inks, all work together to heighten the contrast between areas containing inked strokes and the intervening and surrounding sections of unpainted white paper. These contrasts, and the tones that build them up, are also crucial for my compositional structure, because they

³⁹ Guo Xi argue for the ink using methods in his book, < Portraying Seclusion >: "how to use ink and wash? Answer: you can use Cook-ink, overnight ink, washing ink and ink which from the bottom of a pan etc., it is unlimited." Original classical Chinese text is "或曰墨之用何如? 答曰: 用焦墨, 用宿墨, 用退墨, 用埃墨, 不一而足, 不一而得。" - 《林泉高致》, 郭熙。

are the means by which I indicate depth and relative distance, as well as providing the range of tones needed to represent landscape elements.



Fig.11. Xingming Wu, *untitled*, ink on rice paper, 206.3 X 103.3 CM, (Type of wrinkle: Raindrop Stroke, 04,2016)

Toppling Weight

The top-heavy compositions that I experimented with are not typical of Song Dynasty landscape painting. My intention here is to produce a visually startling effect that is strong enough to break through the conception of landscape art as a

visual reflection of the actual appearance of the landforms and vegetation of a certain location. Instead, I want to produce landscapes that could not exist in nature, so as to demonstrate to the viewer that the features seen in Chinese landscape painting are not the representation of the superficial arrangement of any real location, but a creative composition that incorporates and re-casts elements of real landscapes into imagined ones, for the purpose of expressing the painter's message.

Using the above frameworks, I conceive of a picture's centre of gravity as being the confluence of three sets of perceptions – those of the painter, of the viewer, and of the painting's subject. These perceptions can be informed by visual perceptions, from the inner realms of the mind, or from the elements present within the landscape itself. It is the relationships between these diverse components, and the mutual interactions that exist between them, that collectively define the picture's centre.

The ancient Chinese primarily viewed the universe as being formed through the natural harmony between the three elements of heaven, earth and humanity. Amongst these three, humanity takes the central position as being located between the other two, connecting them into a mutual unity in which all three then can partake. This symbiosis is reflected in the Chinese expression "Supporting the heavens while standing on the earth", which encodes the meanings of great strength and heroic ability, and of an indomitable spirit. This conception helps to illustrate why the human figure, even if very small, or only implied through signs of habitation, is all but indispensable in traditional Chinese landscape painting.



Fig.12. Yan Wengui, *Pavilions Among streams and Mountains* / 燕文贵的溪山楼观图轴, ink on silk, hang Scroll, 103.9X477.4CM, (Type of wrinkle: rain dot strokes, Northern Song Dynasty)

Another influential thread exists in Chinese history, which is the hierarchical ordering of Confucianism.⁴⁰ Within this system of thought, people were stratified into layers that determined their importance: aristocracy was above the educated officials, and the officials were above the common people, in the public realm, while in the private, domestic realm, older generations were set above the younger, and within each generation, those of older age were given primacy. The vertical structuring of this philosophy, and the sense of a natural order that it brings, can be seen as a continuation and development of the more ancient philosophical and cultural concepts of the tripartite harmony formed by heaven, earth, and humanity – and its effects can also be traced in the trajectory of changes within Chinese painting. The relevance of this to my painting is with regard to structuring the composition of landscapes, because within the Chinese painting tradition, it was how the painting's centre of gravity was defined. That is to say, this conception of vertical stratification and hierarchy informs how the larger and smaller elements of a landscape were mutually situated, and what kinds of arrangements of mountains were considered to represent a well-balanced landscape. Most particularly, it was the human presence in the scene that determined the tipping-point or fulcrum on which the work rested, because (as mentioned above) the human species was seen as providing the link by which heaven and earth were joined into a single unity.

In Chinese landscape painting, therefore, the tipping point is either the visual point of balance formed between the painting's primary landscape elements, or else it springs from the foundation of the viewer's understanding of the Tao, in conjunction with the emotional response associated with the scene and its constituent elements. In either case, it is the unification of affirmation and

⁴⁰ Guo Xi in his book, < Portraying Seclusion >, written : "Firstly to think greater mountain in your painting's structure which is called main peak, once it is decided then thinking second one, near mountain, far away mountain, smaller or bigger mountain, the main peak is the focal center of the painting, which just like the public realm order of king, official and civilian, but the king is the center of the kingdom." Original classical Chinese text is "山水先理会大山，名为主峰。主峰已定，方作以次，近者、远者、小者、大者，以其一境主之于此，故曰主峰，如君臣上下也。"-《林泉高致》，郭熙。

negation (presence and absence, Yin and Yang) that defines the locus of the focal centre.

When there are striking visual elements such as rock formations or mountain peaks of especially strong character, or ancient and gnarled trees, the painting's structure and overall visual effect must still induce an impression of stability and order within the composition. In other words, these powerful elements must still maintain a harmony with the painting's other elements, in a manner consistent with the natural law of the Tao, as this natural order is always the artist's ultimate goal and objective.

In my painting experiments, I do not adhere to all the traditional requirements with regard to the use of ink, so as to maintain a certain objective distance from traditional painting, but I retain the approach of locating the picture's observational viewpoint in the eye of a viewer standing outside the frame and looking in on the painted scene – as noted above, this is one of the compositional modes adopted by Song Dynasty painters.

Therefore, I retain the concern exhibited by Song Dynasty painters for a representation that has a palpable fidelity with the subject's true nature as understood by the painter. I also continue the Chinese tradition of using symbolism in creating a visual narrative, which aims to deepen the emotional freight of the painting's visual-perceptual elements. By this I mean that, as outlined above, the arrangement and proportions of mountains or other landscape elements is itself a creative work, and even when individual elements are based on actual mountains, trees or so on in the outside world, their configuration and relationship to one another within the painting is my composition – just as was discussed above with regard to the placement of a painted human figure within a landscape in traditional Chinese landscape art. I do this so as to build a commonality and attunement of emotional response with

the viewer, and I eliminate the human figure in order to make my work more accessible to an audience attuned to the sensibilities of Western painting.

I have adopted the Song dynasty approach of building the composition through the visual definition of a central point, with which I hope to use the viewer's optical habits – which have been conditioned by a lifetime of visual perception – to induce a moment of realisation for the viewer, which occurs when they discover the true function of the unpainted areas within the painting. The rhythm of the painting's constituent elements, its tone and shading, and its contrasts all work together to bring about this paradigm shift in the viewer's conception of visual balance in a landscape scene. I hope that by drawing on the viewer's life experience of viewing natural landscapes in this way, my art will be able to be accessed by Western audiences more easily.

Thus, I place high importance on visual contrasts and the proportionality that exists between them. This means that when giving expression to the painting's chief subject, I keep bold areas of dense ink in balance against large expanses of unpainted white, so as to guide the viewer's attention to these white areas. My aim is to assist the viewer to make the discovery that the painting's focal centre is not located amongst the brush-strokes visible on the paper, but rather that the brush-strokes define and illuminate the fact that the balance point is actually grounded in the unpainted white paper.

Compression/ Ventilation

The Southern Song period landscape artists Ma Yuan (马远, 1160-1225) and Xia Gui (夏圭, approx. 1180-1230) both place extensive areas of empty space inside the central areas of their compositions, compressing the bulk of their main 'inked-in' subject elements to the edges or corners of the painting. This generates a striking impression of indefinite space, causing the viewer to conceptualise a

sense of the depth and distance within which the scene occurs, and thereby transcending the spatial dimensions of the painting itself. Thus, they provide unrestricted scope for the viewer to exercise their imagination. This kind of composition embodies the ancient Chinese philosophical concept of absence and presence working together to create the reality we experience. In this worldview, emptiness (Ying, or absence,) is not equal to mere nothingness, but is instead the essential requirement for presence (Yang, solidity or affirmation) to exist and express itself. Thus it could be argued that emptiness (white) is even more important in this process than is solid presence (ink). Through the harmony of both, the peacefulness of the whole composition comes into being.



Fig.13. Ma Yuan(1160-65 – 1225), *Walking on a Mountain Path in Spring* 山径春行, ink on silk, 27.4 cm °ø 43.1 cm, (National Palace Museum, Taipei, Southern Song Dynasty)



Fig.14. Xingming Wu, *Untitled*, 2016, ink and wash on rice paper

In contrast to this traditional approach, I aim to generate contradictions and tensions in my painting, such as with the top-heavy portrayal of some subject elements so as to produce layers of meaning in the work. Similarly, I make use of unpainted, white space – even beyond the sheet on which the image is painted, so that the white of the painting merges into the surrounding white on which the sheet is mounted. This way I am able to produce variations in the painting's tension and intensity at different locations on the paper, and blur the distinction between the painting and its surrounds by situating painted elements right up to the edge of the sheet, rather than maintaining the blank area traditionally set aside as a margin. This creates an impression of indefiniteness and dynamism, as well as a kind of ventilation that relieves the tension of forceful elements within

the work, by heightening the sensation of spatiality and dimensionality. Thus, bridging the gap between the painted area and the surrounding background on which it is mounted will, I hope, prevent the scene from being perceived as static and enclosed, with all the forces present in the work (such as gravity operating on a top-heavy rock outcropping) being sealed within it. Instead, I break the boundaries of the work in order to install a link that will connect the work with the surrounding world in which the viewer regards it, so that instead of being balanced within itself as a traditional artwork aimed to be, the painting finds its equilibrium by involving the viewer in its rhythms.

In doing so, I am drawing on one of many models of visual imagery from traditional Chinese painting,⁴¹ which is the observational method of “using a broad vision to observe the small - using a microcosmic view to observe the phenomena of the macrocosm,” as was discussed above in Song Dynasty art style section. Regardless of the size of the painting, the elements I want to include can be scaled to appear within it, and the various visual elements that I choose, each with their own distinctive attributes, collectively build a unified image. In this process, the viewer is presented with a visual response to nature that is not a mirror-like reflection of particulars, but still authentically represents the subject as it occurs in nature, keeping in mind that nature is understood as a natural system in which affirmation and negation balance each other so as to create observed phenomena. The model of visual imagery I have chosen facilitated this through its expansiveness and its avoidance of distinct, stable detail.

Spatial Duration

⁴¹ See also Zhang Yanyuan's Tang Dynasty classical text “The Famous Paintings of History”. In Volume 2 he discusses Artist Gu Kaizhi's Painting as follows: “Never pausing, the brush shows the force of his strokes. Curves are inked freehand, with no tremor or hesitation. The strokes are dense and thick, but the style is clear. Before painting the first stroke, the concept was clear in his mind – but after the painting is complete, not the entirety of the concept has been expressed in concrete form. It is precisely because he follows this dictum that his paintings are so full of spirit.” Original classical Chinese text is “顾恺之之迹，紧劲联绵，循环超忽，调格逸易，风趋电疾，意存笔先，画尽意在，所以全神气也”。-《历代名画记》卷二，张彦远，唐代。

Tonal Unity

The artists of the Song dynasty were seeking a special form that would allow them to paint in a way that would demonstrate that the principles behind art and behind the cosmos are one and the same. They believed that ink and wash is the right medium to embody this principle, and that is why it is still used by Chinese artists today. Below, I discuss some considerations common to ancient and modern artists working in this field.

Traditional Chinese ink and wash painting produces a distinctive art form through its focus on the relationship between the brush, ink and specialized types of paper. In conjunction with the wrinkle method (Cun Fa 皴法) specific conditions occur that are celebrated within the tradition of painting. The wrinkle method produces within the painting both conflict and harmony, employing the ink, water and brush as the defining factors in balancing the contradiction of wet and dry, and to form the connection between Yin-Yang and Qi. It is a subtle reflection of Chinese traditional culture and philosophical thought that is expressed within the painting by means of the wrinkle method; accordingly, this method can also be said to be an instance of the harmony between humans and the universe (tian ren he yi 天人合一).⁴²

With regard to the natural world, ancient artists spent their lives undertaking the careful investigation and discovery of the surrounding world and its natural law. As a means to visually expressing their discoveries, they developed and evolved the wrinkle method – one of the traditional Chinese ink and brush

⁴² In his work “An Introduction to Landscape Painting” (Hua ShanShui Xu-画山水序), Zong Bin said: “The people with noble-minded moral and high skills express the things in nature through the way conforming to nature. The reasonable people open their mind to experience the phenomenon of nature. When the mountains and rivers in nature have substantial content, good pleasure is intelligential. “Those people who observe the image of external things and experience them in heart.” Original classical Chinese text is “圣人含道映物，贤者澄怀味象。至于山水，质有而趣灵。”“夫以应目会心为理者。” - 《画山水序》，宗炳。宗炳《画山水序》是我国绘画史上第一篇关于山水画的论文，为历代画论家所重视。

techniques – expanding its ability to express their thoughts about, and reflections on, nature.

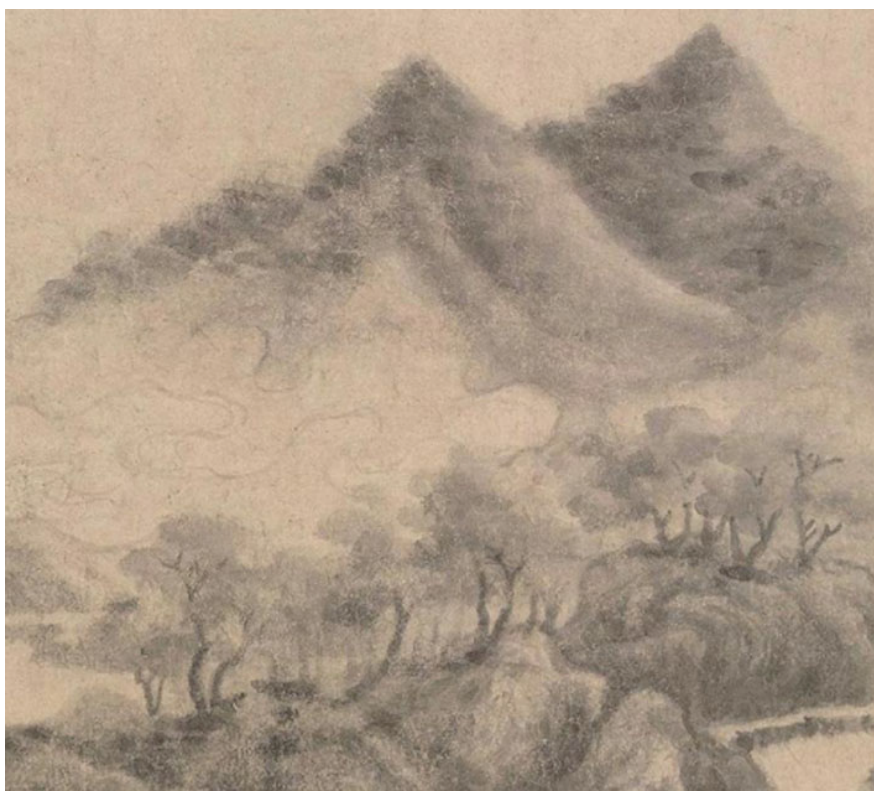
With regard to the artist's inner world, conversely, they pursued a method which expressed a human and emotional response to the balance between nature, the human world, and heaven. To achieve this aim they employed the conventional inked brush stroke (Bi Mo 笔墨) or 'ink stroke', with which they painted elements of the landscape on the paper.

Thus, both the inner and outer perspectives are dynamically interrelated and cyclical, just like the symbiotic activity of the wrinkle method and the ink stroke. So, just as the artists approached harmonisation with the elements of the outer world by engaging with their own inner world,⁴³ they also brought their inner world into harmony with their environment. Their artworks brought forth a reflection of the vitality of the universe's teeming life, while at the same time embodying a response to the harmonious presence of humanity within nature.

It is for these reasons that Chinese ink and wash landscape painting is one of the most expressive art forms for reflecting the worldviews of Chinese traditional philosophy. Therefore, since Chinese painting's tone is produced by the wrinkle method, it is based on the Chinese philosophical conception of the proper representation of landscape elements in their vitality and in their visual demeanour – in the words of one Chinese classical art book: "Lively Spirit and Charming Rhythm". The vivid tone this produces is derived from the harmonic cosmos of China. Thus, when considering the aspect of aesthetic sensibilities in Chinese landscapes art, the wrinkle method is considered a pure aesthetic element that is involved in the production of rhythm in the work. This

⁴³ The theorist of Zao Zhang in Tang Dai said: "painters should regard nature as their teacher and combine their inner inspiration, then they can create good works. Great beauty emerges only when nature and subjective mind are dependant on each other." Original classical Chinese text is "外师造化, 中得心源"-张璪, 唐代。Chinese version: 造化是指自然生命, 心源是指主观的思想, 它来源于内心。

consideration also appears in the Song Dynasty painters' grasp of tone and shading in their landscape art, which is simple in terms of palette, but complex in terms of the various shades that can be produced with Chinese ink – sometimes referred to as its “five tones”.⁴⁴ In these matters, Song Dynasty artists paid great attention to building into their work extensive implications of the artist's own self – that is to say, reflections of the artist's mental state, and matters in the artist's inner world.



(Painting detail)

Fig.15. Mi YouRen 米有仁, *Mountain around cloudy/云山墨戏图卷*, ink on silk, Hand Scroll, (wrinkle method is Rice dot Stoke, Northern Song Dynasty)

⁴⁴ Refer also to chapter 12 of the Dao-De-Jing, where Lao Zi said: “The five colours destroyed the people's faculty of sight; the five notes ruined their hearing, and the five flavours corrupted their sense of taste.” He is saying that by dividing what is naturally an undifferentiated spectrum into individual, named colours, notes, or flavours, humanity lost the ability to receive sensory input as the unified field that it really is, instead only recognising multitudes of individual instances of this certain colour, or that particular note, among others. What are you saying here? Original classical Chinese text is “五色使人盲，五音令人聋，五味令人口爽。” - 《道德经》十二章，老子



(painting detail)

Fig.16. Fan Kuan, *Snow-covered scene and Cold Forest* / 雪景寒林图, around (960-1279)CE. Hanging scroll, ink on silk, 193.5 ×160.3 CM, (Tian Jin Museum of China, Song Dynasty)

In my painting experiments, I have also chosen the black and white tonal range as the foundation for the tonality in my pictures, adapting the Song Dynasty wrinkle method techniques, such as Pi Ma Cun, and so on. I use my brush strokes to combine the classical Chinese philosophical understandings of black and white into my works in order to communicate my ideas, and I use simple colouring as the vehicle to express my emotion. Thus, I aim to reflect the key values of nature by the use of tone in compositional elements such as the narrow line stroke, short dot stroke, and plane of ink colour wash in my painting.

In regard to the proportion between black and white in my painting experiments, I try to create a heightened contrast between them, rather than interposing the

intermediate shades between the unpainted paper and the darker elements in the work. Thus, I am breaking away from the traditional model of gradual transition along the spectrum from black to white, in favour of a close juxtaposition between the two, generating a stronger contrast and increasing the work's visual impact. Moreover, I also break with tradition in the inks I adopt, especially with the heavy black ink that I use as the positive image to define shape, so that the areas containing the intermediate grey tones, as well as the empty places in which there has been no painting with the brush, both take on the role of a negative image. This allows these regions to acquire a new emotional significance, which corresponds to an extended communicative range both in terms of proportional balance between tones in the work, and in terms of the expressive capability of black and white painting. All of this serves the overall aim of maintaining a mutual harmony between all of the work's elements, and all of the tones present in it.



Fig.17. Xingming Wu, *Untitled*, 2016, Ink and wash on rice paper

Scale and Proportion

In his book “An Introduction to Landscape Painting” (Hua Shanshui Xu - 画山水序), Zong Bing (375-443) highlights the relationship that exists between onlooker and subject – a relationship that also incorporates the perception of depth in the painting, which is produced by the sense of proportional relation that determines the distance of the subject from other objects in the painting, in terms of both altitude and distance from the viewing point.⁴⁵ In all of these relationships, he argues, the viewer is inseparably involved. Therefore, without the viewer’s mental and emotional resources being brought to bear, all of these elements will be deficient in the finished work.

Wang Wei (415-443), after producing a summary of some ancient painting methods in his book “An Appraisal of Painting” (Xu Hua -叙画), goes on to say that what the eye sees in the natural world is limited, and the eye does not comprehensively take in all that is present. Therefore, what must be done in painting is not simply to copy the subject, but to paint the source material, [in its authentic state] which we cannot see only by using our eyes, since it must be experienced by the heart. Therefore, the brush needs not only to paint what is visible but also to bring into view what cannot be seen; the artist thereby aids the viewer to see what is truly there, and thus one can see more in the finished artwork than just what is visible in the natural world. Accordingly, Wang Wei argues that ancient artists produced their masterpieces by implicitly relying on the viewer possessing this Chinese understanding of the basic principle of nature, as understood by studying Taoism. Only if this condition were met, would a painting be able to express the idea of the artist.⁴⁶ Therefore, the space

⁴⁵ Seeing Footnote 7 in this chapter, the same meaning. Original classical Chinese text is “夫昆仑山之大，瞳子之小，迫目以寸，则其形莫睹。迥以数里，则可围以寸眸。诚由去之稍阔，则见其弥小。”《画山水序》，宗炳

⁴⁶ In his book “An Appraisal of Painting” (Xu Hua -叙画), Wang Wei said: “in drawing, ancient painters didn’t recognize the direction, mark the towns and draw rivers and waters according to the size of city

relationship of landscape painting was built by adopting a method that combined the artistic concept with the techniques of the ink stroke, and these in turn operated in combination with the Taoist principles of absence and presence.

The space relationships of a painting are not created using the conception of perspective, but the subject is scaled in proportion with the artist's feeling for the scene, and with his current emotional landscape. The priority of the artist's emotional sensibilities over visual perception is evident in how they structure the painting's composition, as well as in the length, breadth, and trajectory of individual strokes, and in choices of colour tone. Accordingly, the artist will transform the outer landscape to accord with the inner one by making changes to the shape and arrangement of mountains, to the aspect of finer details of the scene such as vegetation, to the mood and arrangement of clouds and fog, and to the viewpoint from which the landscape is seen. For example, the Chinese artist makes no attempt to constrain himself to portraying in a landscape only what can be seen from one point in the natural world, or to represent only the features of a mountain that are visible from any given vantage point.

The scale and spatial arrangement of landscape painting is thus a fusion of the artist's subjective and objective views on the world, and together these create a landscape and artistic conception that embodies both the physical form of the subject and also the artist's spirit. This enables the landscape painting to express the artist's mind and to convey intricate concepts. The landscape becomes the artist's spiritual and ideal world through which he can travel, and in which he can settle down, take in the sights, and undertake a spiritual retreat, even when

which are just appearance. What ancient painters need to put together are their hearts. The pictures without flexibility are not attractive; what eyes see is not complete. Therefore, using a writing brush to draw the essence of objects and recognizing objects through shape just reflect what eyes see." Original classical Chinese text is "古人之作画也，非以案城域，辨方洲，标镇阜，划浸流，本乎形者，融灵而变动者心也。灵无所见，故所托不动；目有所极，故所见不周。于是乎以一管之笔，拟太虚之体，以判躯之状，尽寸眸之明。" - 《叙画》，王微

staying at home – just by raising his eyes to the painting which is hanging on the wall.

Zong Bing (375-443) emphasised the relationship between subjective realm of the self and the objective realm of the object in the world being portrayed, so as to paint a scene that is a portrayal of the subject but at the same time also a transcendence of it, so that the objective external world and the subjective interior world both reach an accord in the work.⁴⁷ This, he concludes, is the only way a painting can attain to a higher degree of vividness, or display harmony with the principles of nature. In my painting, I am intent on capturing the spirit and disposition of the scene's thematic content, and so I use the elements in my painting as a vehicle in order to communicate my mood and emotion. The innovations that I introduce to the artistic form serve this purpose, and do not seek after the production of a feeling of novelty.

In his treatise on landscape painting "Portraying Seclusion" (Lin Quan Gao Zhi - 林泉高致), Guo Xi distinguished between three ways of portraying distance when painting a mountain. These are the peak's height with reference to the picture's vantage point, the mountain's position relative to other (nearer) mountains, and, since a mountain is a massive object, the third type of distance that it can display is the volume of space that it occupies – in other words, its depth.⁴⁸ As an important landscape painter in the Northern Song period, there is extensive creative experience behind Guo Xi's summary of the landscape painting field. The principles he established regarding the issues of visual perspective and proportion were an influential model of dimensionality for later

⁴⁷ Please see footnote 40. Original Chinese text is following content. 宗炳《画山水序》中：夫以应目会心为理者，类之成巧，则目亦同应，心亦俱会。应会感神，神超理得，虽复虚求幽岩，何以加焉？又神本亡端，栖形感类，理入影迹，诚能妙写，亦诚尽矣。”

⁴⁸ These are the “three distances” in the words of Guo Xi's text. “Looking at the top of a mountain from its base emphasises degrees of distance in the aspect of its height; looking at what is beyond the mountain from a position in front of it emphasises degrees of distance in the aspect of its depth; looking at the mountain beyond as it appears in relation to another mountain close by emphasises degrees of distance in terms of the area of land the mountain covers.” Original Chinese text is “自山下而仰山颠，谓之高远；自山前而窥山后，谓之深远；自近山而望远山，谓之平远。” - 郭熙的《林泉高致》

generations of artists. At stake here, again, is the question of how to transform real mountains in the physical landscape into artistic mountains on paper, as well as another issue: how to faithfully render an impression of the actual height of a mountain in its proper proportion and scale in reference to the chosen paper's size.

My aim is to coordinate the scale and proportion of all the diverse elements in the painting, so as to bring structure to the painting's overall vision and perspective. Accordingly, as I draw on the visual principles of the Song Dynasty tradition in my painting, I also reap the benefit of their experience in the realisation that a landscape painting's impact is not simply a factor of the size of the artwork. Thus, I do not make use of the big size of a painting to provoke a response or to catch the eyes of onlookers, but instead I primarily present to the viewer representations of external forms in order to express my internal emotional state.



Fig.18. Xingming Wu, *Untitled*, 2016, Ink and wash on rice paper

Prior to the Han Dynasty (206-220BC), the most common surfaces on which artists used to paint were spun silk and damask silk, as well as using internal walls as their canvas. Although paper was invented in Han Dynasty, the individual sheet size of the paper that was produced was not comparable to the papers available today, and so the notable paintings produced on paper after its invention adopted a 'letterbox' format, such as Han Huang's (韩滉723-787) Tang Dynasty painting entitled "five cows", which in height is 20.8 cm, and in length is 139.8 cm. The Song Emperor Hui Zong (宋徽宗1082-1135) was also an artist, and his calligraphic work called "The Thousand Character Classic" is the largest work of the era in height, but still only measures 31.5 cm in height, although its width is 1172 cm. This shows us that, although it was invented in early times, paper remained limited in both weight and length, and thus its application was accordingly limited. It was not until the Yuan dynasty (1271 – 1368) that paper sheets were produced in sufficient size and quantity to gain widespread application in paintings. Thus, artists in both the Tang and Song Dynasties only used paper for small paintings, and paper did not reach broad popularity in those periods, especially among those artists producing works for the populace, as distinct from the aristocracy. Most of these artists continued to paint their works on walls, or on the various silks available, which were produced in multiple grades of weight and texture. These constraints in materials meant that Chinese artists did not develop a larger scale painting form that uses size to produce visual impact.

Nevertheless, in my painting experimentation, I have explored to some extent the relationship between paper size and the work's visual impact. Through paying attention to the proportionality between the size of the work, and the viewer's distance from it, I aim to produce a balance between visual impact and contemporary imagery. In terms of my use of traditional Chinese paper, my

research focus on attaining a harmonious relationship between the materials I select, and the requirements of the scene I am painting.

Folding Form

The Classical Chinese expression *“The primordial chaos of the Universe”* (**yu zhou hong huang** 宇宙洪荒) *encapsulates the cosmogony of Chinese philosophy.* In this expression, first we have the word **“yu”** (宇) *which indicates the extension of the four directions: up, down, left and right. Thus, this character refers to space;* *secondly, there is “zhou”* (宙) *which conveys the conception of the expanse of time that runs through the ages. Together, these two characters form the word “universe” in the above expression, which as a whole conveys an understanding of the universe as we experience it having come into being through the application of distinctions and differentiations to the original undifferentiated chaos.*

The composition of a Chinese painting usually extends to all the four directions of yu (宇), and the origins of this approach can be traced to the concepts of cosmology, time and space in the Book of Changes (I Ching). Classical Chinese landscape artists, and many modern Chinese painters, tend to view any given object with this overall view and way of thinking, and regard all the elements of the scene as sharing a common origin, just as heaven, earth, and the multitudes of individual features within them originate from one undifferentiated source. This idea of interconnectedness and a shared origin lies behind the vertical and horizontal expansiveness in Chinese painting, and behind the non-stationary and interactive viewing methods that the art form invites.

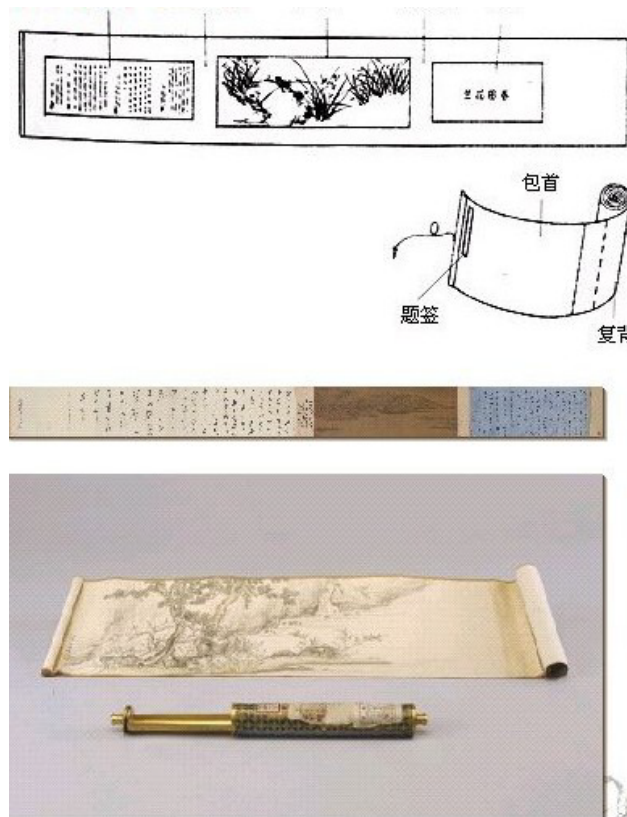


Fig.19. Traditional Chinese painting rolling form

The Chinese ‘unrolling and rolling up’ method of viewing a larger artwork thus not only arises from the developmental history of the medium, and the limitations of available materials, but also accords with Chinese philosophical conceptions. Therefore, the act of viewing becomes interactive, and the experience is guided and constrained by the need to open and then roll up the scroll again – an activity that parallels the way that our experience of the world is formed by time, with the already-viewed portions rolled away, and still-unseen portions waiting to be appreciated.

I adopt this conception of time and space into my painting experiments, and also maintain a link with tradition through my selection of rice paper as my painting surface. I take advantage of that paper’s distinctive character which is due to its high absorbency, so that any ink applied to it will very swiftly spread and bleed, altering the aspect of the initial brush stroke and moving beyond the brush’s contact point, or the impact point of a drop of ink. Once it has been applied to the

paper, it quickly assumes its final form and then becomes fixed, but the specific shape that it will form is difficult to predict or control. These characteristics correspond to the swift passage of time, but when the ink becomes fixed, this represents time as a momentary recording on the paper. This moment is not static, but dynamic, as represented by the extending ink spot. For representing the Chinese philosophical view of space, I make use of the painting's subject elements and the overall effect of the canvas to make the scene extend beyond the borders of the painted areas, even breaking through the concept of space as defined areas with boundaries by painting right to the edges of the sheet, using a limitless framing method to link the painting with its surrounding space instead of just its margins, so as to build an installation that can collectively express some idea of this understanding of space which originates from the classical thought of ancient China.



Fig.20. Xingming Wu, *Untitled*, 2016, Ink and wash on rice paper

Ink and wash

This section focuses on some ideas within the Chinese painting tradition that concern techniques of brush stroke and ink application in the creation of Chinese landscape painting. In this section I am combining my theoretical research (above) with a review of traditional art works, and using this combined viewpoint to re-evaluate the direction of my creative project.

Technique

From its earliest origins, Chinese traditional painting has been deeply concerned with brush stroke techniques and with the characteristics of ink in combination with water. According to the Chinese adage, both calligraphy and painting share a common origin, and so in order to achieve mastery in either art, certain common prerequisites exist – both in terms of artistic composition and of the finished work's visual effect, as well as the commonalities of brushwork and in the skills of optimally harnessing the properties of the ink. Both in calligraphy and in painting, therefore, the educated class were honing a shared set of skills, and practice in one also built and enhanced the skills needed for the other. In order to be able to fully appreciate Chinese painting or calligraphy, then, one must appreciate the high degree of specialist skill that is involved in producing the desired effect using such a flexible and dynamic medium. Just as the singing voice must be trained extensively in order to attain recognisably high levels of artistic merit, and just as every human voice has its own unique timbre and resonance, so too can the ink and brush artist achieve distinctive originality and style, but only through a lengthy process of development. However, in the course of its development from coarse to fine sounds, the human voice encounters a limitation on account of physical constraints in the voice box. This kind of limitation is one to which the artist's personal style of calligraphy and painting is not subject, and so, while it may be possible for a singer to emulate another's

style after sufficient practice, a particular artist's ink and brush style is far harder to replicate, especially in the case of those individuals with the highest attainments, and those who pioneer new brush strokes and new techniques of ink application.

Studying traditional Chinese painting is therefore precisely to study the excellent brush stroke and ink application techniques of the ancient masters, so as to identify the subtle relationship between a successful painting and the brush stroke and ink application techniques that constitute it.

From the Tang dynasty onwards, the wrinkle methods have been amongst the most important techniques used in landscape painting. Artists created their works through brush and ink work by making combinations of wrinkle methods (see chapter 1 for descriptions of the different methods), and these works not only reflect the visual characteristics of the subject's features, but also transfer the artist's Qi to the composition.

Ink and wash painting, including the wrinkle methods, aim to exercise fine control over the spread of ink on the paper. The characteristics of the medium, notably that the size of each ink mark continues to expand after application as liquids are drawn along the fibres of the paper, require the artist to handle and control it deftly so as to achieve the intended final state of balance and harmony, which is considered realistic in the sense that it embodies the same order of the cosmos itself, which also relies on yin-yang. The manipulation of these variables can produce a vast range of differences in the appearance of the finished work, and the particular combination an artist uses is an important lens by which their individual style can be understood.

For example, the technique of Raindrop strokes (Yudian Cun 雨点皴) was developed by Fan Kuan (范宽), a famous artist from the Northern Song period. The image is built up from numerous small strokes, creating a strong sense of form. The technique is well suited to portraying the boldness and depth of mountainous landforms, and for this reason Fan Kuan's landscapes show a characteristic forcefulness and dynamism in the geological features portrayed.

The hemp-fiber stroke (Pima Cun 披麻皴), which is used to render the slopes of landforms, was pioneered by Dong Yuan (董源) who lived during the early Northern Song period. His student Ju Ran (巨然, early of North Song dynasty) extended its use in landscape depiction, using long lines in tight and orderly formation to represent long ranges of mountains. His application of the wrinkle method was relaxed and unaffected, achieving a delicate and understated elegance. The gentleness and placidity of these lines, along with the relatively high amount of water used in applying the ink, enabled him to develop a hemp-fiber stroke style that aptly portrayed the classical and characteristic scenery of the southern Yangtze valley. This approach of using heavily diluted ink to create a misty effect was developed further by successive generations of artists.

During the early period of Northern Song, Jin Hao (荆浩) pared back the "single line" technique developed by Li Sixun (李思训, active during the Tang Dynasty), strengthening the textural elements and developing from it an outlining style that he deployed in his own version of the small axe-cut stroke. He used a relatively small amount of water, and painted using the side of the leading edge of the brush so that a sense of dryness was produced, rather than a misty wash, leaving many small areas of white where the brush had skated over the surface.

During the Southern Song period, a new style of ink painting called "vigorous" appeared. Landscape artists working in this school continued to work with

axe-cut strokes, but strengthened the emphasis on the wash technique, applying it with less dilution than was typical during the Northern Song.

For instance, Li Tang (李唐), a famous painter who lived in the Southern Song period, painted his pictures using medium axe-cut strokes, with a medium brush heavily loaded with ink and water. His strokes are heavy at the beginning and light at the end, sweeping along the landforms he depicts. In places where this line is too weak, it is supplemented with additional colour wash, so that mountains and rocky outcrops appear contiguous and unbroken, producing an impression of fluency and energy. The ink is built up to a thick layer, sometimes using ink made from coke to paint the trees and rocks. The ink he used was so black that it was described as “black drops of paint.”

Another famous artist, Ma Yuan(马远), who lived in the Southern Song period, also used the wrinkle method of Axe-cut strokes in his works. His stroke technique was faster and more abrupt than that of Li Tang, so that Ma Yuan’s stroke-work is simpler and more condensed. In the work of both artists, the wrinkle method shows a dynamic beauty that is robust and solid.

Ma Yuan made extensive use of the axe-cut strokes in his pictures, using sharply defined angles, and creating a bold line without using multiple successive applications of ink-wash layers. He focused on creating graduations in tone, giving a clear impression of the relative distance of objects in the painting.

All of these examples show how a successful Chinese painting is built from the addition of strong narrative style to the foundation of strong ink and brush technique. That is why I focused on these elements in the works of Song Dynasty artists, because from doing so I developed an appreciation for their outlook and their thought, which in turn informed my research and creative work.

In traditional Chinese painting, the activity of the ink and brush – that is, the process of ink application – is thought of as embodying the beauty of nature. As I have argued above, Chinese traditional aesthetics did not pursue photorealism. Rather, it placed great importance on the beauty and proportion with which a natural object is portrayed, and these concerns are just as evident in calligraphy as in painting. This kind of aesthetic approach relies on the particular properties of the Chinese brush to achieve its objectives – for example, the manner in which the tip of the brush makes contact with the paper, together with the speed, angle and direction of its movement, reflects not only the beauty of the individual abstract forms being painted, but also a further refinement of the beauty of the forms that occur in nature. This is because the selection of a particular brush technique is an artistic choice – not just because the resulting ink effect needs to be harmonious with the painting's subject matter, but more importantly also because the motion of the body that produces the ink stroke needs to be one that is attuned to, and an outworking of, the painting's emotional message. In the Western parlance, the end does not justify the means. Instead, ends and means need to be in harmony. The same considerations apply for other variables in the production of an artwork – such as the artist's control of the extent and direction of the spread of the ink/water mix applied to the paper. (Furthermore, on account of the art form's history of development, dating back to the archaic development of the Chinese pictographic character, Chinese artists never felt the need to innovate new artistic forms. This was because the vocabulary of the established tradition was sufficiently extensive to fully allow the art forms it supported (i.e. painting and calligraphy) to reflect and respond to the changing communicative and aesthetic needs of successive generations of artists.

Following the Chinese axiom that “future mastery comes from remembering the lessons of past experience”⁴⁹, my research approach is to study the ancient masterpieces so as to inherit from those masters, and gain nourishment from their pictorially documented experience of using the traditional materials and medium that I continue to use in my painting. Since the compositional principles of a single Chinese character are related to those of the composition of a calligraphic artwork, and these in turn to the composition of a landscape painting, I am starting from the study of calligraphy and then moving on to the study of painting. By starting again from the foundations of brushwork, and paying special attention to absorbing the expressive capacity which traditional brush stroke techniques and ink utilisation make possible, I am able to reform a new and personalised art form from the wrinkle method – one that allows me freedom of emotional expression, because I have developed it into my own style through practice and experimentation.⁵⁰

Along with Guo Xi, Han Zhuo (韩拙 - active in the Northern Song period) was another notable Song dynasty artist and theorist. Between them, a large volume of writing was produced regarding the creative techniques of landscape art. In Guo Xi’s “Portraying Seclusion” (Lin Quan Gao Zhi - 林泉高致) he writes:

If you hope to paint a mountain so as to showcase its height, but proceed by painting its full shape onto the paper, it will be impossible to make it appear tall. Only a mountain that is wrapped in mist and cloud, here visible and there obscured, will convey the impression of massive height. If you hope to depict a waterway so as to convey the impression that it extends away as far as possible into the distance, you must not paint all

⁴⁹ As we look to the future, we can learn from our past”, which show us - help predict and prevent the next crisis. Original Chinese text is “前事不忘，后事之师。”-《战国策·赵策一》，提醒人们记住过去的经验教训，以作后来的学习借鉴之用。

⁵⁰ It is artist basic foundation that master brush and ink techniques. If both techniques cannot be mastered, so how to make an excellent art works! Original Chinese text is “笔与墨，人之浅近事，二物且不知所以操纵，又焉得成绝妙也哉！”- 郭熙《林泉高致》

the detail of each part of its course. Only a river that appears here and there within the landscape can convey the impression of traversing great length and distance, and display the spatial relation of the painting's elements to each other. To sum up, when the full form of a mountain has been disclosed within a painting, not only has the sense of the mountain's height and sheer, imposing elegance been lost, but it is just as if instead of painting a mountain, you had painted a wooden mallet! All artistic purpose has been forfeited. It is the same with painting waterways. A fully disclosed watercourse gives no impression of scale - it might just as well be an earthworm lying there!

In traditional Chinese painting, the kind of spatial relation that Guo Xi describes is generally built by structuring the composition through the mutual relationships that exist between the painting's elements. To bring this about, the various ratios between the size of different elements in the painting's subject material is used to intensify their spatial relation to one another and respective distance from one another. This process implicitly relies on the viewer's faculties of visual perception, especially in terms of depth and distance, which have been acquired through experience in the physical world. However, traditional Chinese landscape art does not aim to scientifically represent and accurately reproduce the relative positions of all subject elements, instead arranging all elements to three levels of depth, either far distance (furthest from the onlooker), middle distance, and foreground (close to the onlooker). This is a clearly human distinction, since in a real landscape, any number of graduations are possible between different landscape elements. Thus, the spatial relations in the Chinese tradition show a landscape that is of the eye and of the heart, but not a cartographic landscape.

From Guo Xi's writings I can learn something of approach to the spatial relations between painting elements, and to the symbolic use of landscape imagery. I can

draw inspiration from what he teaches and apply it when building the impression of depth in my own paintings, drawing on this traditional approach instead of following the western “empirical” approach of replicating perspective, light, and optics. Thus, the relative distance, proportion, and scale of the elements in my paintings can be a creative work informed by the heritage of the Chinese tradition – but at the same time my work can embody a new and personal approach to the painting elements in their mutual spatial relations to one another, since my project is not simply to emulate the ancient Chinese masterpieces, but to start from their foundations and transform them to create something new of my own, transcending the visual survey style of photorealistic landscapes by blending them with abstract elements.

Guo Xi’s “three distances” theory of mountainous landscapes appeared in the Northern Song period. Towards the end of this period, in 1121, Han Zhuo⁵¹ supplemented and adapted Guo Xi’s work in his “universal theory of pure landscape painting” (Shanshui Chun Quanji–山水纯全集). His “three distances” are firstly the “broad distance” of a broad body of water in the foreground with mountainous scenery in the distance; secondly, “obscured distance” is where smoke, mist and cloud allow only occasional glimpses of the natural scenery. Finally, “secluded distance” is where subject elements that begin in the foreground extend and dwindle into the far distance.

From studying the theory Han Zhuo developed, I realised that the sense of depth and spatiality in a Chinese landscape painting is not merely constructed on the level of the surface appearance of phenomena, but also delves deeply into the emotional level – thus representing an additional deepening of the communicative role of the composition. This is because the structuring of the

⁵¹ Han Zhuo (1094-1098), known as a famous artist and art theorist in Northern Song dynasty. An art book <Pure theory of landscape> is his work. Chinese version: 北宋徽宗时代的书画家、艺术评论家，出身于书香门第，南阳人氏（今河南人），生卒年不详。

painting is ordered by the desire to evoke a certain mood or theme that the painter wishes to convey through the work, rather than to record whatever mood a natural landscape might happen to suggest on a given day. This concern was evident in the whole Song period, and its rise in prominence also marked the transition from the painting style of the Northern Song to that of the Southern Song dynastic era.

Re-working area

Because of my conviction that significant differences exist between Eastern and Western philosophy, and that likewise the painting traditions that have been handed down in each cultural realm are also substantially distinct, I also believe that a divide exists between the Western cognitive style of engaging with the world as an exterior object of knowledge⁵², and the Eastern more emotional style that views life in the world as a primarily subjective and spiritual experience. These considerations inform my creative practice, as outlined below.

The distinguishing difference between the painting modes and production methods of the two traditions can be said to lie in their orientation to the subject. The Eastern view on the subject is a mutual and dynamic one. When artists in the Chinese tradition produce their works, they transform real landscapes into images that appear on paper by filtering them through this worldview, which also underlies their personal perception and recollection. Therefore, painting can only occur as a reflective expression that is generated after understanding the objective world. (That is to say, the image includes much meaningful information which comes from the artist's inner world.) Thus, the artist's life and worldview feed each other, essentially and dynamically. This essence is a dynamic intersubjectivity, in which the life-force and persistent change of yin/yang might

⁵² "The Meeting of Eastern and Western Art", editor: Michal Sullivan (1916—2013), British.

not be visible but is nonetheless perceptible. What occurs is that the artist catches the essence of the subject from out of the complicated phenomenal world, and does not merely reflect the appearance of the subject. This approach expresses the subject's essence by reflecting the dynamism of its life-force.

To achieve this, Song dynasty landscape painters pay close attention to Bi Mo, selecting from among the wrinkle methods the best choice to shape each painted object in a way that will express their spiritual world. They choose certain symbols that are suitable to evoke concentrated natural forms such as vegetation, rock, water, the human figure, or cloud, and deploy these as painting elements to express or represent their ideal world. In this process, their aim is to build into the picture their own artistic conception, and they do this through various choices of brush and ink work and wrinkle methods. The painting is not organised by skill with light and shade, but by the Yin-Yang worldview, which focuses more on the relationship between the four key properties I discussed in chapter 1. In the use of Bi Mo techniques, Song dynasty artists clearly pay great attention to the shape of the brush and its three-dimensional texture, and this enables them to make good use of the various wrinkle methods as they work on the paper through the cooperation of brush work, ink intensity and water quantity.

In all of this, Song dynasty landscape painters are thinking about three dimensions of harmonious relationship – heaven, earth and humanity – and in the painting these correspond to, and transform into, the three elements of space, time, and the human figure.⁵³ This is how the landscape painting of the Song

⁵³ Heaven, Earth and Man are Chinese thought of Philosophy, Heaven means the suitable time for things Chance and favourable situation, Earth means place while you stay there and enjoyable geographical position, People means an interrelationship which is an activity in a specific society as well as supporting of people. Chinese version: 天时、地利、人和是中国哲学思想，天时指的是合适的时间，地利指的是具体的空间地理位置，人和是指人与人相互间的关系。

dynasty produces a rational reflection on the constantly changing relations of the natural world.

According to the ancient Chinese philosophical understandings that I see as underpinning Song Dynasty art, then, there are three constitutive elements in any landscape. These are time, space, and the human world. These three collectively form a dynamic and mutually constitutive relationship by which the landscape comes to be. This creative process was understood to operate in geographic landscapes, and was intentionally brought into the creative process of painted landscapes, in order to bring the same life to them. I have chosen “Four seasons” as the theme of my culminating work, in the exhibition I am holding to present my research results. “Four seasons” is a meaningful theme, as it is an expression of the natural law that produces the cyclical return of the seasons every year, and also governs human spatial perception. Song Dynasty artists frequently referenced this idea in their works, as is evidenced by their likening of the ongoing progression throughout the stages of a human’s individual life to this gradual seasonal progression with its subtle yet undeniable transitions. In order to stay close to this conception of classical Chinese philosophy, I adopt, inherit and develop it in my work through the traditional medium that is given by Chinese ink and wash. My aim is to present to the viewer a sense of common human feeling, and that the wash and ink medium is able to reach across cultural boundaries, evoking a sense of nature that will be discernible to the Western eye.

In regard to the choice of the theme “Four Seasons”, whether we consider ancient Chinese artists or modern artists of the East, they all – to a greater or lesser extent – aim to convey their respect for nature and the universe through their painting. Perhaps it is due to the powerful influence of Asian philosophy on these artists that, although they deeply receive and absorb the impact of nature from the world around them, they use this to emphasise the role of humanity in

nature, and so they knit human elements together into their landscapes in order to embody within the work this essential relationship between people and nature. Asian artists therefore prefer to deliver thematic messages that relate to their individual human experience by the medium of landscape. In this way they show their high esteem for, and appreciation of our environment. The universe is fostering all life and all entities in the cosmos, and of course, this includes the human world also. However, each individual painter also produces distinctive work by means of their own artistic conception, and hence, variation in the style of works is apparent to the viewer, in whom, in turn, differing emotional freight is produced by different works.

Summary

In this chapter, I have investigated the three themes of composition, spatial duration, and technique. In the composition section, I explored the unique features of composition in Song dynasty landscape painting. These characteristics are the reservation of an unpainted area in the painting, and a transposition of the centre of focus in the work. I investigated the concept of compositional unity and the harmonious relationship between black and white tones within the composition. I also discussed the use of top-heaviness in pictorial elements, discussing the principle of complementary opposites from two aspects of the representation of a pictorial object: dark detail, and their mutual relationship with the overall composition and with each other. I have also discussed the relationship of negative and positive in landscape painting, which sees opposites as complementary, and showed how this is based on the Yin-Yang principle. Finally, I explored techniques used to visually extend that negative space (i.e., white) from within the picture to outside it.

Turning to spatial duration, I have explored this concept from three viewpoints, which are tone, proportion and scale, and folding form. I investigated how a

harmonious relationship is produced between pictorial elements through variation of the depth and shade of ink intensity, as well as through the tonal contrast between inked and un-inked areas, and from this I reached the conclusion that spatial duration is produced by the various techniques of transformation that give an effect of continuous, uninterrupted transition. I have also examined the proportional relationship of appreciation that exists between the painted subject, the framing of the scene, and the viewer.

In terms of the issue of techniques, I have paid great attention to studying the techniques of calligraphy, especially traditional Bi Mo and wrinkle methods, and in this I have focused on how they can be used to produce impact in a landscape painting. In addition, I have shown how space and atmosphere are built in the traditional painting, and the influence that the techniques of doing so produced in Song dynasty landscape painting. Putting these elements together, I concluded that the potential existed to give shape to my creative work through the interpretation of classical text and through emulation of the Song's traditional masterpieces.

Arising from all this, I identified the three conceptions of an appropriate viewpoint on time (seasonality), a situated viewpoint on space (Hobart), and an individual viewpoint on the harmony of human relations (the aim of complying with natural law, which draws on Taoism). These viewpoints allow my work to break through the barriers imposed by differences in geographical space, cultural context, and human perspective. This has also provided an effective way to build a cultural common ground for sharing ideas across cultures through my painting.

I selected the Four Seasons as my creative theme so as to draw from traditional elements of Song dynasty landscape painting. This is because it allows me to show how the painting is a response to the Qi (life-force) and Yin-Yang of

Chinese philosophy, which focuses on these characteristics of change, unity and harmony. For instance, this is apparent in the spatial relationship and arrangement of elements within the composition, in variation of perspective, in the application of intentional expression in landscape painting, in the considered effect of negative space, and in the sense of rhythm that is produced by the wrinkle methods chosen. In addition, I pay special attention to expressing the sense of smooth flow in my inked lines, with a view to consistency and visual potency. I will analyse these areas in the following chapter through reporting on the interviews I conducted with several contemporary artists, along with my analysis of their work. This investigation provided direction for my research, and also helped me to find an individual visual language for transcultural communication through my ink and wash works.

[Chapter 3 – Analysis]

Outline

In the last chapter I introduced the three key points that have guided my research. Chinese landscape painting focuses on the idea of a harmonious relationship between the human world and the natural world. In order to develop a contemporary ink language for my creative work, I investigate these key points further in this chapter, examining them through the lens of interviews I conducted with several artists I selected who are well-known in China and are working in the fields of traditional and contemporary ink and wash, and I also undertook an analysis of their works in which I considered what they had to say to my project. I developed a series of questions that would illuminate my research focus and highlight any major issues I may have overlooked. In this reflective process I found that the artists' works exhibited common features – this shows the artists' Chinese subjectivity – but I also observed differences, and I attribute these to the fact that these artists have grown up in different cultural backgrounds. I structure this chapter through an outline of the artists replies to my questions followed by my reflection and analysis of my work practice.

In this investigation my first objective was to confirm my chosen theme of “Four Seasons” through interview discussions, and secondly, to analyse each artist's work, focusing on their Bi Mo characteristics, including wrinkle methods, and the ways in which each artist's style was manifested. I found that there were indeed characteristic differences in the visual language in each artist's work, and this encouraged me in my intercultural research task. In brief, over the three years of

my project I undertook a personal reflection on the differences between my experience in Western and Eastern cultural worlds, and used this perspective to fold traditional landscape painting into contemporary ink and wash artwork. In doing this I maintained my connection with the traditional philosophical thought that Song artists also employed, but my project has developed and moved beyond the painting approaches used by Song dynasty artists, so as to meet this transcultural communicative goal.

Introduction - Artists working in the same area: landscape painting in wash and ink (Scope: China)

Because I knew from the outset that I wanted to explore Song dynasty art in my project, and to draw on the resources of traditional Chinese philosophy, I knew that I would need to interview others working within the same tradition. My goal was to understand how artists working in this field felt and thought about expressing their own issues through the medium of ink and wash, and to learn how they approached communicative goals in their work – whether their style was traditionalist or contemporary. By the same token, my project is inseparable from the use of traditional Chinese tools and media, so my choice of interviewees reflects my desire to learn from artists who have an abundance of knowledge and practical experience in those very techniques and media.

Rather than seeking out artists working in other areas, I spoke to artists who could tell me about their experience of drawing on the Song dynasty tradition in today's world. Some, as I have indicated, are more contemporary in approach, while others are more consciously remaining within the scope of traditional art. My aim in doing so was to find out different ways of thinking that these artists were bringing to bear on the question of bringing Song dynasty art elements into their new creative output today. After all, the Song dynasty tradition is still active

today in the Chinese art world – today's Chinese landscape artists are still creating new works that reference and draw on that tradition.

In the following section I summarise the questions and answers from the interviews I conducted in relation to my project. All statements in this section are drawn from my transcripts of these interviews. First, however, I will introduce the artists I selected and approached for interviewing.

Ting Qiu is a very distinguished artist in Chinese landscape painting. He has not only published many books that focus on Song Dynasty landscape painting, but has also created many huge-scale brush works. He had an exhibition in Beijing in 2011⁵⁴ and was invited to be one of ten artists-in-residence at an international exhibition focusing on contemporary ink and wash at the Museum of Fine Arts in Boston in 2010. He is an excellent representative of the school of modern-day landscape painters who follow the Song dynasty traditions.

Professor Heqing Huang is an art theorist working in the field of East-West aesthetics. He received his Ph.D. in France, and has a deep understanding of both Western and Eastern art. He has published many books, monographs and art review publications in China on art and aesthetics, and his achievement in the field is widely recognised.

Leping Shen is Vice Dean of the Chinese Painting and Calligraphy departments at the prestigious China Academy of Art. As such, he has a valuable perspective at the horizon between calligraphy and painting.

⁵⁴ 2011年9月25日,在北京百雅轩798艺术中心,丘挺举办的大型绘画个展《丘园养素——丘挺绘画展》。Solo exhibition of Tin Qiu was held at Gallery of Bai Ya Xuan in the 798 Art center, in Beijing, 25.Sep. 2011.

In order to collect more information about the ways in which Chinese philosophy influences Chinese painting, I also interviewed other Chinese artists. They are ceramicist Meng Zhao, traditional art collector and professor of Tsinghua University Xiaolin Wang, and several artists who are working in the area of Chinese landscape ink and wash: Weiping Zhang, Yan Zhou, Shenhua Lou, and Haizhou Lin. In interviewing these artists I asked them for their views about the aims of Song dynasty landscape painting. All my interviewees were therefore Chinese artists who are presently engaged in artistic practice that also interrelates with Chinese culture. They have all received the influence of traditional Chinese values, worldviews and philosophies, and are working in Mainland China.

Since the following content is what I gathered from interviewees, some personal views and opinions of the artists are expressed. To indicate this I have listed the artist's name after the relevant comments, although some statements are summarised and paraphrased to represent the common view of multiple interviewees. In such cases it is not feasible to list individual names, but all views expressed derive from the interviewees named above.

Below I set out the interview data organised by the schedule of questions I used, and following on from each of these is my presentation of the portions of the interviewees' responses to each question that are relevant to my project. At the end of each section, I provide my reflective analysis of this material.

Questions

1. Why do contemporary Chinese artists persist in the same themes of landscape painting as ancient artists? Do you think that they can be called "innovative"?

In the eyes of my interviewees, landscape painting is just one stylistic form among the many areas of Chinese ink and wash painting. They think of it as an exploration of the meaning of life in general, and of their own life in particular. This is why Chinese landscape painting focuses on the idea of a harmonious relationship between the human world and the natural world, and the cosmos – because its aim is to discover the best way to be human in this world, and to show how, through recognising themselves as a part of a unified cosmos, a human's material and spiritual needs can be met.⁵⁵

Song dynasty landscape painting therefore embodies equality between the self and other beings, in line with the diversity of life which exists in the cosmos as a whole. The process of painting extends well beyond the time-frame of producing the physical artwork, including the artist's daily engagement with the laws of nature as they operate in producing all the variety of the cosmos.⁵⁶

According to "The Book of Chuang Tzu," the cosmos is in a constant state of flux, but these changes and movements are complementary⁵⁷. This is the dynamic unity of Yin and Yang. When an observable phenomenon ceases to be observable, it continues to exist as some imperceptible form of energy, or in some other hidden state, but just like the wind, which cannot be observed, the effects of these hidden phenomena can be felt and traced. They exist all around us, and along with us they form a part of the endless cycle of life, tirelessly repeating like the wheel of the seasons⁵⁸.

⁵⁵ I discuss these concepts more fully in chapter 1, P47-48

⁵⁶ See chapter 1, P40-42

⁵⁷ "Nothing exists which is not 'that', nothing exists which is not 'this'. I cannot look at something through someone else's eyes, I can only truly know something which I know. Therefore 'that' comes out of 'this' and 'this' arises from 'that'. That is why we say that 'that' and 'this' are born from each other, most definitely."- P12, 'The Book of Chuang Tzu', Translated by Martin Palmer with Elizabeth Breuilly, 1996, Published by Penguin Group. Original Chinese text is "物无非彼，物无非是。自彼则不见，自是则知之。故曰：彼出于是，是亦因彼，彼是方生之说也。"-庄子《齐物论》

⁵⁸ In their difference is their completeness; in their completeness is their difference. Through the Tao they are all seen as one, regardless of their completeness or difference, by those who are capable of such extended vision.- P13, 'The Book of Chuang Tzu', Translated by Martin Palmer with Elizabeth Breuilly, 1996, Published by Penguin Group. Original Chinese text is "其分也，成也；其成也，毁也。凡物无成与毁，复通为一。"-庄子《齐物论》

At every stage of this historical evolution, landscape painting reflected changes in the understanding of the relationship between humanity and nature⁵⁹ – from humanity belonging to nature during the Song, to the concept of nature belonging to humanity in the Qing. An artist's personal viewpoint and perception is based on their understanding of natural law, so as a result, Chinese landscape painting changes as philosophical ideas change.

The relationship between humanity and nature is not merely one of the supply of food, fabrics, and other materials, but there is also an instinctive communion between the two. Only by maintaining a harmonious relationship with nature can humans hope to have an enduring and stable place in the world. Landscape painting is an investigative method that allows us to deeply recognise the underlying essence of the cosmos as it appears in the environment on the macro and micro scale.

The relationship between humanity and nature is eternal, and landscape painting opens a channel of communication between the human heart and these eternal laws of nature. At the same time, it creates the right conditions for reflection on the human inner world by means of contemplating a composed landscape, and this two-way influence is based on the concept of the unity of heaven and humanity, which is the kernel of Chinese landscape art.

Every era has had its own understanding about the function of painting, and the differences in understanding between China and other cultures is even more apparent. Nonetheless, it is Song dynasty landscape art that is currently guiding

⁵⁹ Chuang Tzu, "Heaven and Earth, all things are the same." He pointed a principle that all things are equal in the world.: Original Chinese text is "万物一府，死生同状" -庄子《天地》， and Chinese version is 即从自然规律来认识万物平等的客观规律。

Chinese artists towards a better understanding of the living universe, and providing the right direction for comprehending nature.⁶⁰

My analysis for Question 1:

In asking this question, I had hoped to elicit responses as to whether the traditional themes of landscape painting could legitimately be changed in new work, but all my interviewees were of the opinion that the tradition is only a form, and in their discussions with me they mainly paid attention to the background of thematic material, namely philosophy, their understanding of the cosmos and of human life. I understood through their answers that they were convinced that landscape painting is continually developing, but that ever since it first appeared it has never changed its thematic concerns.

Foremost among these concerns is that Chinese art should express the understanding that humanity is inseparable from nature, since nature provides us with the vital energy that allows people to live on earth. Secondly, landscape painting should be like a window onto the natural world – presenting but also transforming its phenomena – so as to allow city-dwellers to explore, study and understand life in the natural world, where all creatures in the world around us live. Therefore, my approach has been to make use of the unique features of the art form I am working within so as to convey my intended message in a way that pays respect to nature, and to appreciate life.⁶¹ Hence, it presents the artist with a unique way to communicate the connection between humanity and nature, or the cosmos. Rather than abandoning the traditional thematic material, then, these discussions showed me that if I wanted to retain the traditional values and

⁶⁰ “Each statement expressed the idea that the social utility of art. No matter who the artist is Zong Bin (375-443, Southern Dynasty), or artist in Tang and Song Dynasties. Such as Su Dongpo (1037-1101) of Song Dynasty or Dong Qichang (1555-1636) of Ming Dynasty(Founded in 1368 and ending in1644).”This is Chinese version:“在4 世纪宗炳写到山水画足以畅神时, 在唐宋山水画大师们指出它是通往智慧和理解的道路时, 在诗人苏轼说到绘画是人们精神价值的见证时, 在董其昌复兴和重释古代各种风格, 以作为反对政治腐败和道德崩溃的形式时, 每种说法都在表达关于艺术的社会公用的观点。”

⁶¹ Zong Bin, “*Landscape Painting* (Hua Shanshui Xu 画山水序)”, Southern Dynasty. Original classical Chinese text is “圣人含道映物, 贤者澄怀味象。”“夫圣人以神法道而贤者通, 山水以形媚道而仁者乐, 不亦几乎?”-南朝宗炳的《画山水序》

philosophy, then I would need to also retain the traditional themes of landscape painting in my following works.

2. Why don't you implement any innovations in terms of media? Why not substitute new materials for traditional ones?

Shenghua Lou (楼笙华) believes that art is primarily a heritage, and it is a science that embraces innovation. Cultural heritage is not incompatible with innovation, but if there is insufficient grounding in the traditional heritage then innovation will falter, and contemporary Chinese art will lack direction. If too much attention is paid to innovation, new and exotic developments may be obtained, but the depth and distinctiveness of the inherited tradition will be lost. It is the same as with our Chinese writing system. If this tradition's internal richness was insufficient to keep pace with changing times, it would have been eliminated historically long before now – especially in the case of ink and wash painting, which encapsulates thousands of years of Chinese civilisation.

He added that technological developments are always providing new tools for producing art. The adoption of new tools into painting does not mean that painting is evolving – it can provide new options for achieving particular effects, but the artistic conception is the main objective, and the mastery of materials serves this. Even if you adopt an innovation in media, it is a secondary aid that you employ to reach the realisation of your concept, and the artistic work should primarily show this deep reflection and clear intention of the artist. Otherwise, as Weiping Zhang said frequently in our discussions, why not use the viewpoint of a helicopter suspended in the air to depict the huge-scale scenes in Chinese painting? But even today, who uses this approach? It can certainly provide an eye-catching new visual mode, and can create a new visual language, but it has never been adopted in the area of Chinese landscape painting by any significant numbers of Chinese artists. Nonetheless, this is not to say that Chinese painting

has not developed or progressed. In my view, although new tools come about all the time, following the social development, I think the depth and distinctiveness of the inherited tradition should be developed and reformed, but not thrown away by them.

Heqing Huang expressed the view that Chinese art emphasises synthesis, so even if the artistic form is emphasised, this must be balanced with the image of the inner world and the natural subject. This is because balance is the essence of Chinese art and aesthetics. The pursuit of that balance is closely tied up with the traditional tools of painting, so Chinese art focuses on the uses of the brush and ink, because the interaction of these with paper or silk is an embodiment of Chinese philosophy. Thus, these materials can represent both natural phenomena and spiritual (or intellectual) thought. This is why, after thousands of years, ink and wash painting retains its vitality.

Reflecting on this question and its answers, the conclusion I reached was that the tool of painting is only a medium, and that finding a suitable expression for the artist's thought and mood is much more important than any other consideration. The inheritors of the tradition continually explore its contents to select its most fitting elements for the current communicative task, and thereby they also expand the tradition in a way that is in harmony with what has gone before. Artists working in Chinese ink and wash do not pursue innovation in form or try to produce a feeling of freshness or novelty, but they have collectively produced an art form that lets them philosophically reflect on the characteristics of the cosmos. The special virtue of the vocabulary this art form possesses is that it can be used to depict the artist's personal experience, and to highlight points of commonality between artist and viewer.

Importantly, this is all encoded in the process of producing the work, and this process should be visible in the completed painting, just as the sequence of the

individual strokes in a calligraphic character can be followed in the finished work by examining the traces left by the brush. Since Chinese painting is a vehicle to help the artist to understand the world and the significance of life, its goal is not merely the production of the finished painting and its visual effect, but to produce in the picture a chronological record of the process by which the ink marks were added to the substrate. This temporal modality of both producing and viewing the work is tied to the conception of a traveller interacting within a landscape, and thereby it shows the viewer how the artist personally views the world. In my paintings my aim was to capture my personal experience and perception of the local cultural environment in Hobart. My inner world and thoughts produced during the work is reflected through individual calligraphic stroke marks. In the final series of completed paintings in the exhibition my individual understanding of Hobart and surrounds is conveyed.

3. How were the wrinkle methods used in Song dynasty landscape painting?

In Song dynasty landscape painting, the wrinkle methods were used to express the relational connection of the artist to their chosen subject. Its main function was to represent the appearance and properties of natural objects that occur in the world, and also to construct landform features such as mountain ranges, or the distinctive rock structures of various regions. Artists express themselves and their feeling through the ways they vary these wrinkle methods, but nonetheless they always still reflect the properties of the natural object as well.

Wrinkle method strokes are formed through working the brush and through the controlled deployment of ink; however, the scope of brush and ink work is broader than just the wrinkle method, and also includes scrubbing strokes, flowing lines, discrete dots and stain applications. The skills of the application of the brush to paper are the same skills that are employed in calligraphy⁶², and the

⁶² See Chapter 2 – Techniques Section.

application of ink in both fields relies on the artist's brush skill. The relationship between both art forms is very much a complementary one.

The wrinkle methods directly rely on the controlled application of the brush and the skills of ink work. The artist selects a certain type of brush, and a certain technique from the traditional repertoire, using these to build the type of wrinkle method they have identified as being suitable for their subject. That is to say, the choice of wrinkle method varies with the choice of subject.

The most distinctive feature of the wrinkle methods, that sets them apart from the others mentioned above, is that their individual marks are not discrete – they are linked together through the obvious traces of the brush's travel. The brushwork trace should be clearly shown, otherwise it is not a wrinkle method – it is only a collection of discrete ink marks which have been spread across the paper. This kind of mark cannot show us the progressive activity of the artist's Qi (life force), which was employed in the process of creating the work. These connecting traces encapsulate the vitality of each brush stroke, and without them, the wrinkle methods disappear.

Apart from this, different choices in the method of ink application can be used when creating desired effects of tonal gradation. This also relies on the artist's adept handling of brushwork, such as making transitions from dark ink to light ink, having mastery of an abundant choice of ink strokes, and the ability to work with dilute ink to produce consistency in the tone of strokes with a high level of transparency. A well-chosen method of ink application can produce subtle gradations in the painting, creating a variety of types of visual perception, such as feelings of great lightness or thick heaviness. Artists of the Song dynasty were free in their depictions of landscapes, but carefully controlled the precise effect that each work created, which enabled them to reach a high-point in Chinese art history in terms of technique, and of brushwork and ink control. This high

development of the art form was evident in the wide range of options available within it, so that always a suitable selection could be made for each subject; this is how the pictorial painting of that era was able to create rich vocabularies of visual encoding, and use these to create works which show such subtle detail and so sharply capture the spiritual essence of their subject matter.

My analysis for Question 3:

The viewpoints I collected have a clear relationship to my work, as all the ink brush and stroke marks convey the distinctive and unique landscape of Hobart through my experience and reflection. The viewpoints expressed in the interviews offered me the insight that the wrinkle methods are closely intertwined with the artist's emotion. The artist has a personal and perceptual connection with their surrounding environment, and depicts this through the way they select a particular wrinkle method to apply in their work. The wrinkle method that an artist chooses is not only a reflection of their outlook on life, but also forms an individual visual language for each artist, because it contains a diverse range of distinctive variants. These viewpoints helped to define for me the relationship between the wrinkle methods in particular and brushwork in general, as well as highlighting their mutual relation to each other. I selected diverse wrinkle methods to express appropriately a sense of Hobart's environment and through the brushwork I adopt the traditional tools of ink and brush to embody contemporary ink aesthetics, but also on the relationship of balance within Chinese philosophy and ink painting.

Another outcome of the discussions was the realisation that the wrinkle methods can facilitate the abovementioned vocabularies of visual encoding, which can be flexibly customised according to the artist's thematic needs. These vocabularies of visual encoding in my paintings of the Four Seasons can be seen in my selection and alternate use of wrinkle methods such as smudge-strokes, dot-strokes, and techniques of dye application appropriate to the feelings of the

seasons. For instance, for the subject of Spring I used more techniques of dye application whilst for the dynamic impression of Summer, I chose the prominent line technique. The subject of Autumn required the major techniques of wrinkle methods including line styles and smudge-strokes to emphasise the feature of Hobart's dryness. I combine the techniques of dye application, smudge-strokes, and dot-strokes, because of the heavy wet in the winter of Hobart and of the snow formed on the top of the mountains. To fully convey the subject of the Snowy Mountains, I emphasise the white by using the negative space of the paper.

4. How would you describe the relationship between painting and calligraphy in Chinese art?

From archaeology we know that illustration preceded text in the early history of the Chinese civilisation, and so it can be said that the system of writing evolved from painting⁶³, but both go hand-in-hand, using the same brush, paper, and other materials. Thus, in the same way that painting progressed from its initial form, so too did the system and style of written characters evolve⁶⁴.

In expression and aesthetics, Chinese painting relies heavily on the functions of the line. Brush technique and the skills of working with Chinese ink are both crucial in fulfilling this function, because retouching is a taboo within the

⁶³ Zhang Yanyuan, Tang dynasty art theorist said, "Calligraphy and painting is the same during the time of Fu xi (also known as Fu-his or Paoxi, 2852-2737 B.C.) and yellow emperor (2717-2599 B.C.), calligraphy is a image as the same form with image" in his work - "The Famous Paintings of History" (LiDai MingHua Ji). This revealed the characteristics of Chinese culture that Chinese Calligraphy originate from image. This is Chinese version: 唐代张彦远《历代名画记.叙画之源流》说,伏羲、黄帝之时,“书画同体而未分,象制肇创而犹略。”书画异名而同体的见解揭示了中国画的文化特征:象形文字与形“象”绘画都是以“象”为“体”。

⁶⁴ Yuan Dynasty artist, Zhao Menfu (1254-1322) written a painting essay in his book - <Painting>: 'Stone just as a malapropism artist portrayed in the painting progression and tree shape is bring out, Painting bamboo still need high techniques to draw it, If artist can also do this, they must know painting and calligraphy come from same origin.' P309, < all art history study of Chinese painting >, Zheng Wuchang (1894-1952), His work is a first comprehensive history art of China after 20 century. Published in March, 1985. Shanghai painting and calligraphy publishing house. Original Chinese text is “石如飞白木如搯,写竹还需八法通,若也有人能会此,须知书画本来同。”-元代, <赵孟頫论画>

tradition – not least because once ink is applied, there is no way that the original white can be recovered. Each line should, then, be inked with a single brush-stroke, not built up over several applications. Variation in width and intensity are produced by alterations of pressure and angle of the hand while inking this single stroke, so a great importance attaches to fine control of the movement of ink and water into the substrate in a single, fluid movement. This is what is referred to as “power” in the brush technique of Chinese calligraphy and painting – the ability to make the ink and water mixture flow into the fibres of the medium in just the way that the artist intends. The motions of raising the hand to lift the brush’s contact towards the tip, and lowering the hand to push the body of the brush against the substrate, collectively form a complementary balance in line with the law of Yin and Yang. Because the brush is so fine and soft, any small inaccuracy in the movement of the hand cannot fail to be reflected in the resulting stroke.

Thus, the skills required for and developed in calligraphy are a good match for the needs of painting, because the softness of the brush affords a large degree of freedom in the size of the contact area with the paper or silk. Moreover, in attaining the necessary skill level to overcome the limitations that are caused by the properties of the materials that the art form employs, the artist will be able to produce works of high artistic quality that are able to subtly and persuasively convey moods and artistic conceptions.

My analysis for Question 4:

My interviewees agreed that calligraphic brushwork is the core and foundation of Chinese painting, and one of its main characteristic features. Their views support my position, which is that Chinese brushwork is the chief area where Chinese art is fundamentally different from western painting forms. It was formed by the same processes as the (written) communication of ideas that enabled the spread of Chinese civilization, and all the various brushwork

techniques that exist within the tradition appeared as a result of the progressive development of the Chinese written script. Its characteristics of line and structure also facilitated an appreciation and focus on corresponding features and aesthetics in the wrinkle method and in an artist's Bi Mo.

It is the line, then, that embodies the distinctive nature of both calligraphy and painting, and this fact even enabled the line to become the defining element in the Chinese aesthetic. Hence, Bi Mo, together with the use of the composition as an expression of the artist's thought, jointly formed the basis of an entire Chinese painting system.

Song dynasty artists are renowned for their high level of technical attainment in terms of Bi Mo, and this is what earned Song dynasty landscape painting its reputation as the apogee of Chinese landscape art. However, this achievement was only possible because of the support provided by Chinese calligraphy, which supplied the techniques of expression used in creating the period's great works. Not only that – a lifetime of daily use of Chinese characters in their calligraphic forms also supplied the necessary conditions for Song dynasty painters to develop and hone the skills of brush and ink control by which they produced those works. As the Chinese brush is very soft at the tip, the ink line application, and precise depiction, reflects the degree of understanding and skill of Chinese Bi Mo ink painting artists. Thus, in order to express the sense of Hobart's character in my paintings, I have to hone the skill of brush and ink control through daily practice. This combines the atmospheric conditions and natural characteristics of Hobart with the philosophical thinking and the skill of Bi Mo providing a unique intercultural interpretation of the Hobart region.

Analysis of representative works

In my analysis of contemporary artists I have chosen four painters who work in ink. Three are Chinese - Ting Qiu, Huayi Li and Dongling Wang, who differ in terms of their artistic approach, cultural background, and life experience. The first two are deeply influenced by, and have a strong regard for, Song dynasty landscape painting, but each has a distinctively different body of ink and wash works. The third, Dongling Wang, has studied traditional Chinese calligraphy over many years, and in that time he has made significant contributions in combining contemporary ink art with Chinese calligraphy. The fourth is a contemporary American artist - Brice Marden. Because Marden's work draws heavily on Chinese poetic calligraphy, I have included him as a comparison with Dongling Wang and as a highlight of the difference in Western and Chinese training and interpretations of ink and wash traditions.

Ting Qiu's entire career has been spent in China. His work in the areas of Chinese calligraphy and painting is both extensive and well-regarded. Huayi Li immigrated to America after growing up in China. In America he studied art, and then went on to attain considerable recognition for his work in Chinese ink painting, in which he endeavours to build a bridge between the two cultures by combining them both in his own understanding. Both of these artists can be said to be reworking the tradition of Chinese landscape art. (Sheng, 2010)⁶⁵

Brice Marden is an American artist who, in his later career, became interested in Chinese Tang dynasty poetry, and elements from calligraphic versions of these poems appear in his artworks, which Marden created through the Western techniques of oil paint on canvas. Thus, the differences between his work and the Chinese tradition of landscape art are substantial, but his works still show a clear connection with Chinese culture and aesthetics. Marden was influenced by an exhibition called *Masters of Japanese Calligraphy 8-19th Century* and since 1984

⁶⁵ Sheng, Hao 2010, "*Fresh ink: ten takes on Chinese tradition*", Exhibition and catalogue: November 20th 2010 - February 13th 2011, Museum of the Fine Arts, Boston, provides an introduction to artists Huayi Li and Ting Qiu.

he researched Asian art and culture with a special focus on Chinese calligraphy (Bois 1993, p. 18). In a series of paintings, Marden used a smooth stroke mark that flowed fat and thin like a calligraphic painting mark. The shapes he created were also more organic than geometric compared with his earlier works. In a series of etchings Marden began to develop his calligraphic marks which were based on Du Fu's poetry and that sense of line and shape exposed an understanding of the movement and rhythm of Tang dynasty poetry that began to show in his oil paintings.⁶⁶

These three artists thus display a myriad of connections to the world of Chinese culture and philosophy, while also each maintaining their own characteristic difference from it. Below I examine the different ways in which Chinese philosophy, specifically Yin-Yang and Qi, along with the wrinkle techniques, are reflected in their works, as well as investigating the expressive range of the wrinkle method.

Ting Qiu (1971-)

Ting Qiu's paintings explore Song Dynasty landscape painting, and reflect his extensive research into it, which has given him a profound understanding of its poetic range of expression. This is apparent in his grasp of the Song Dynasty artists' conceptions of the relationship between humanity and nature – for example the concept that a painting of a natural subject from the “outer” world of phenomena also constitutes a performance of the human “inner” world – a concept that in Chinese is referred to as a unified harmony between humanity on the one hand, and the universe of things that are beyond human control on the other. Similarly, he emphasises in his painting the connections and boundaries

⁶⁶ In Chinese history, the book of *Shang Shu* (known as *Poem Expressing Ideal*) recorded that “poem expressing the ideals of a poet, and the song conveys the aspirations of a poet, the sound relies on narration in poetic form, and the rhythm is for harmonic effect.” Original Chinese classical text is “诗言志，歌咏言，声依咏，律和声。” – 《尚书·尧典》

between the human emotional experiences that the world affords, and the visual impressions that are made by the physical objects in it. He also emphasises the roles within this dynamic that are played by the aesthetics and value-systems of the person who appreciates the finished work, and all the lofty or humble matters that it encompasses. That is to say, his art displays a natural and simultaneous balance between diverse or seemingly mutually exclusive elements, such as emotional weight, artistic intent, and visual adornment; or the simultaneous invocation and negation of a concept. This harmony-in-opposition is also characteristic of Song Dynasty painting, and can be seen as an embodiment of the Neo-Confucian doctrine of the mean⁶⁷. Thus, his work is both an upholding and an extension of traditional Chinese art, since his brush and ink painting preserves traditional techniques while also aiming to expand its range of expression, while he strives to reach new heights by building on what the Song Dynasty artists accomplished.

Turning to his brush and ink work application, as well as his wrinkle methods and pictorial composition, these all clearly inherit characteristics of Song dynasty landscape painting. His paintings embody a primitive style, which follow the Taoism's advocating for the ideal of harmony, and he pays special attention to the rich variety of gradations of grey tones falling between black and white, and this enriches the gradation of colour in his painting. His work emphasises the landscape's atmosphere and momentum, rather than focusing on the detailed working of subject elements. As a result, his mountains present an impression of vigour, majesty, and precipitousness, and he increases their visual appeal by increasing the volume of the area they occupy. The way his brush strokes are worked on the paper displays a relaxed sense of insubstantiality and thinness, which is one way in which his work deviates from the majority of Song dynasty landscape painting. (*Picture 3-01*)

⁶⁷ Seeing Chapter 1 P40-51 and Chapter 2 footnote 53.

In the Chinese art tradition, compositional elements such as mountains will generally be incorporated into a more diverse composition that also encompasses other elements such as waterways or people, emphasising their nearness in both space and time, but Ting Qiu deviates from this approach in his ink and wash paintings, often presenting a solitary mountain within a landscape of mist. This creates a strong impression of depth and distance, but differs from the Song approach, which was more to portray the coexistence of the primary subject along with the other objects in its vicinity. I consider that his work finely captures the Northern Song period's grandeur, as well as the Southern Song's elegant ethereality.

His work combines the unpainted space on the paper with cloud and mist within the subject area, and conveys well the sense of dynamic airflow. This helps his paintings to create a strong sense of space. The gradation of his ink tones is both rich and forceful, with a strong sense of weight, and this pairing of the two opposing impressions – weighty mountains and drifting cloud – generates the simultaneous feeling of lightness and weight in the painting, enhancing the overall pictorial contrast. (*Picture 3-01*)

Many kinds of wrinkles appear in his works, in a very natural combination, with close attention paid to the density and spacing of strokes to suit the artist's intention and the nature of the subject. When representing the natural texture of the stone of a mountain, his axe strokes show the effects of a lightly-loaded brush that skates smoothly over the surface of the paper. Long and short axe strokes alternate in his paintings. Moreover, he builds up several layers of ink application, building his subject through these successive applications, so that the water of each seeps into those below it, making the individual brush marks less distinct. Thus, his wrinkle method is fine and subtle in terms of the

individual stroke, but strong and forceful in terms of their combined effect.
(Please see Fig 22)

His use of ink and brush accords with the classical principles of Yin-Yang and Qi, making good respective use of exceedingly fine strokes formed with the core tip of the brush, and the broader strokes formed by the slanted application of the side of the brush. The combination of these elements, along with the fluid transition between them through smooth application in a single, supple movement of the hand, is what he uses to build up his subject. By marking several different kinds of strokes with a single, flexible series of connected movements in this way, he is able to depict the different elements in his paintings without marking sharp delineations between them, and this is also why the individual strokes of the wrinkle method are not easily identified in his finished works. (Please see Fig 22)



Fig.21.

3-01 Ting Qiu, *Take the cloud dedicated*, 2015, ink on the paper, 710X245CM,

Using soft, fluid brushstrokes to convey the movement and activity of water, mist, and cloud, the textures of stone and landforms are built, and the viewer is able to perceive the atmosphere that the artist intended. (see within red frames)



Fig.22. Wrinkle methods

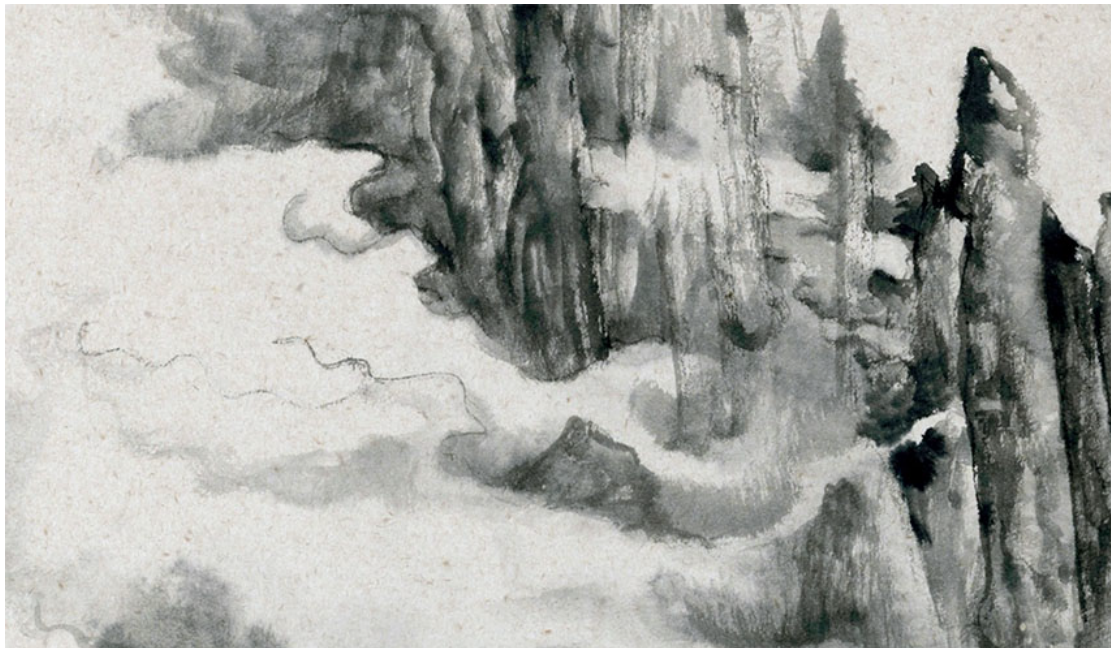


Fig.23. *Dynamism of clouds and mist* - unpainted areas

A feature of his work is his emphasis on the function of Qi, making it serve as the activity of life at the moment of painting. He uses Qi to show the dynamism of clouds and mist, so that his unpainted areas (*Please see Fig 23*) of paper are certainly not just passively reserved empty spaces, but have a definite function in

the composition. He uses his soft, fluid brushstrokes to convey the movement and activity of water, mist, and cloud, and this shows how his work reflects the Way of Daoism, which stresses that every entity is dynamically and mutually defined by the sum of all entities in their combined interaction. (*Picture 3-01*)

His application of the brush is neither deliberate nor incisive, but is unstudied and natural – just as advocated by Daoism, which stresses the need to cultivate a quiet inner state of mindfulness that is free from restlessness and anxiety. His wrinkle method strokes, as I have mentioned, often require a certain amount of patience to identify in his paintings, as he does not deploy them singly, but overlaid. This approach makes the distinctions between elements in his paintings less sharp, and as the individual strokes melt into each other, this reflects the Daoist symbolism of natural harmony embodied by interpenetration and intersecting growth. This interplay of stillness and activity, of diversity arising from universality, is the Way of Yin and Yang, and is why energy permeates his works, allowing them to capture the spirit of the natural scene.

Huayi Li (1948 -)

In his work, Huayi Li borrows heavily from the visual characteristics of Chinese Song dynasty landscape painting, but his painting has transformed the traditional Chinese painting method through the use of Western drawing methods while still using traditional painting tools and materials. As a result of the many years he has spent living and working in America, he supplements traditional Chinese wrinkle method with lines of Western sketch drawing, which allows him to accentuate the rendering of fine detail in his landscape painting.

On the other hand, he continues to adopt the “cloud and mist”⁶⁸ (Please see

⁶⁸ See chapter 2 < Landscape Lecture >, talking about the draw techniques, such as the draw method fogs and clouds while portray mountain.

Techniques section in Chapter 2, Guo Xi's "Portraying Seclusion" - 林泉高致) thematic material which originates from traditional Chinese painting, using it to form a piece of dramatic visual imagery which, has strong similarities with Chinese Song dynasty landscape painting. Traditionally, Chinese painting does not concern itself with representing light, or effects of lighting. However, Li combines the transparency of this cloud and mist together with a sensibility for light, creating contemporary ink artworks which accords with the design and structure of Chinese traditional painting. Therefore his work is not a simple restoration of ancient ways, but looks out toward a Western visual viewpoint by making use of the artist's individual sensibility and understanding, in order to recreate Eastern traditional painting afresh.

His representative work "Landscape in Snow" (*Picture 3-03*) is a black and white ink painting, featuring massive mountains appearing through cloud and mist. He uses strong contrasts of heavy and light black tone to emphasize the sense of space in a mountainous landscape. Three ancient trees occupy the central position and serve as a main subject in the picture, and their beautiful tranquillity arises from the particular kind of lighting sensibility that Li has developed. I will talk further about his use of the focal point below.



3-02



3-03

Picture 3-02

Fig.24. Fan Kuan, *Travelers Among Mountains and Streams*/溪山行旅图, Song Dynasty, Hanging scroll, ink and colours on silk, 206.3 CMX 103.3 CM,(Current location: National Place Museum of Taipei, Taiwan)

Picture 3-03

Fig.25. Huayi Li, *Landscape in Snow*, Around 2001, Ink and colour on paper, 146.5 Å~ 77.7 cm

Detail of wrinkle methods in Song Dynasty Pattern / Fan Kuan

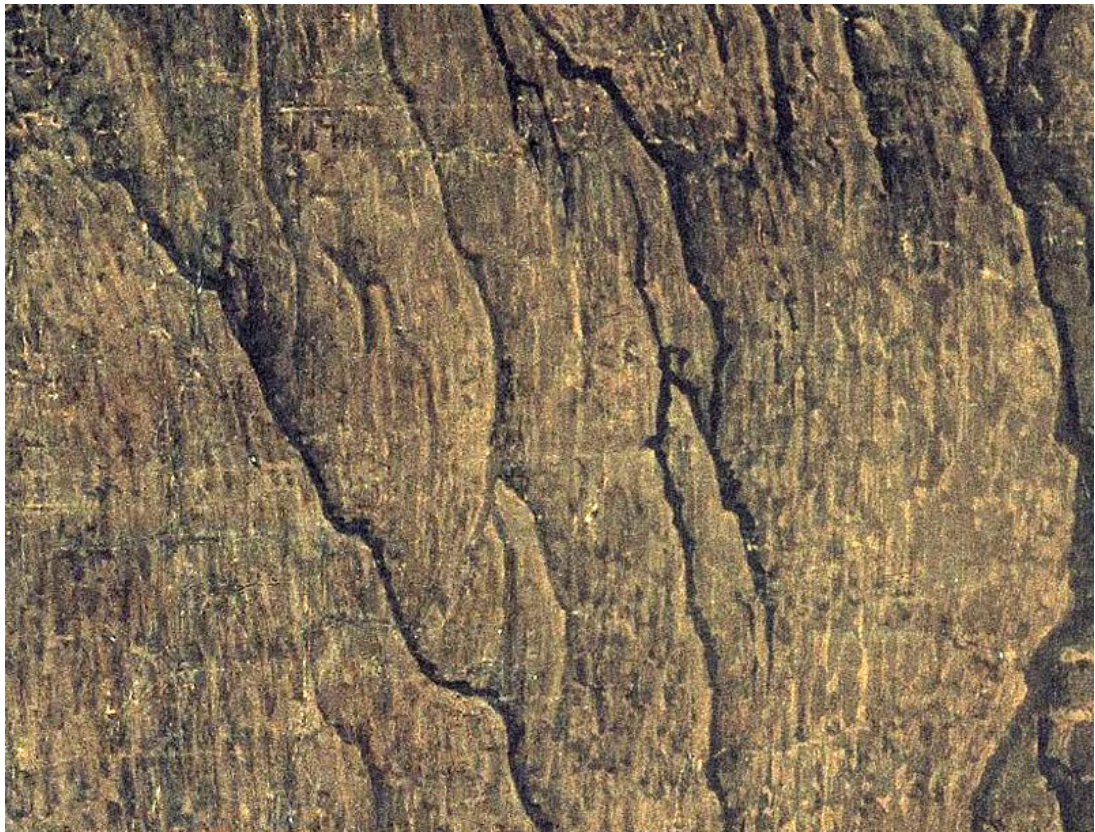


Fig 26. - Fan Kuan, Travelers Among Mountains and Streams/溪山行旅图, Song Dynasty, Hanging scroll, ink and colours on silk, (Picture 3-02)

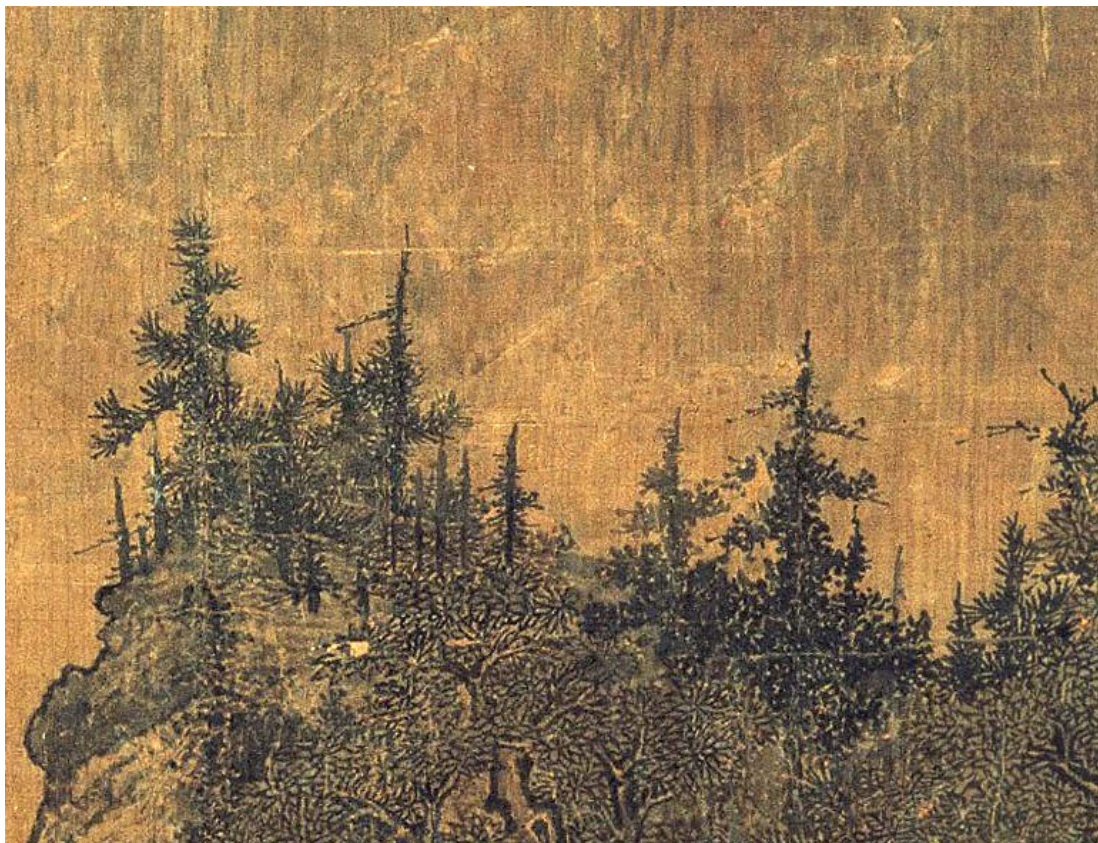


Fig.27. Trees and unpainted space (Picture 3-02)

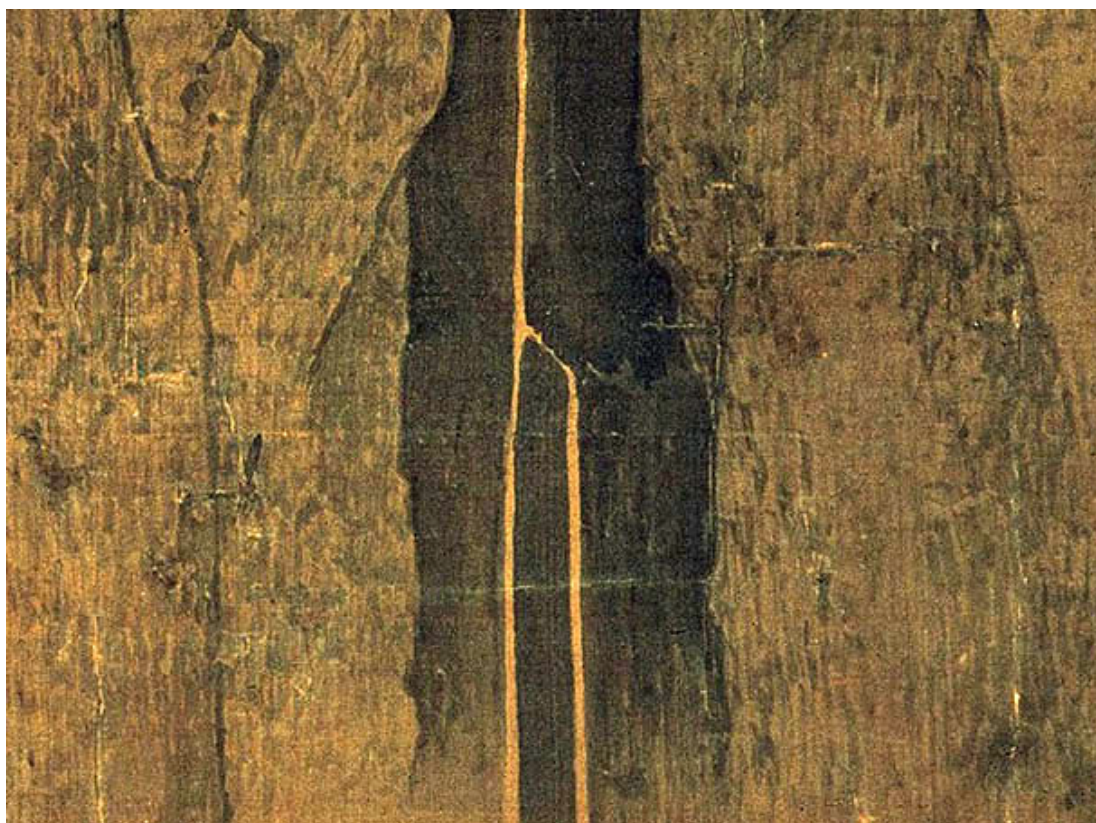


Fig.28. Waterfall (*Picture 3-02*)

Contemporary ink / Huayi Li



Fig.29. Hemp-fibre strokes (*Picture 3-03*)



Fig.30. Trees and empty space (*Picture 3-03*)



Fig.31. Waterfall (*Picture 3-03*)

Compared to Song dynasty landscape art (*Fig 26 of Picture 3-02*), his works show a more fragmentary and disarticulated style of brushwork – especially in the inking of mountain outlines. (*Fig 29 of Picture 3-03*) The Qi in his compositions, in terms of mood, is correspondingly disjointed, even to the point of falling short

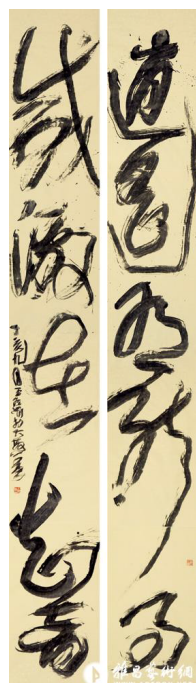
of expression. Instead, he uses depiction methods to give expression to his subjects, using the wrinkle methods to produce sketched depictions in place of traditional wrinkle method brushwork. Conventional wrinkle method brushwork follows a sense of systematic regularity, but his is oriented more arbitrarily, as the sample works above demonstrate.

He utilises the Song dynasty composition model (*Picture 3-02 and Picture 3-03*), but adapts it by choosing a single focal point around the main subject. The Song dynasty painter Fan Kuan chose a wide viewpoint, inviting the viewer into his scenes by sequencing them spatially from foreground to background (*Fig 27 of Picture 3-02*), so that the scene reflects the spatial structure of the natural cosmos. Li, by way of contrast, builds the dimensionality of space into his paintings through the use of translucent fog (*Fig 30 of Picture 3-03*), successfully connecting this sense of space with a Song dynasty sense for tranquillity. Thus, his clouds and mists form a mobile subject that draws the viewer's attention, but in a way quite different from the Yin-Yang relationship evident in Fan Kuan's traditional work. This indicates a clear point of distinction between his work and the Song dynasty tradition, of which the waterfalls in both paintings (*Fig 28 of Picture 3-02, Fig 31 of Picture 3-03*) are exemplary: his paintings do not exhibit the balanced proportion between black and white that is so evident in Song landscapes. Li's work thus shows the influence of his training in the Western visual aesthetic, melding its drawing approaches with Song dynasty composition methods. Thus, his work represents an innovation in ink and wash style, especially in that he does not commence from philosophical considerations, but with forms. That is to say, the principle of complementary opposites is communicated through the balancing use of major and minor elements. (See Chapter 1, the Key Qualities) He focuses on the presentation of partially revealed objects, rather than proceeding from a broad opening of the natural universe to a close inspection of fine detail. This is also evident in the exclusion of sky from his compositions, so that the impression of space that is produced in his

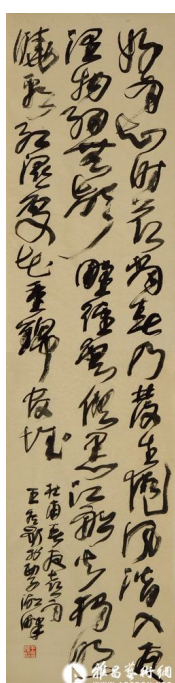
compositions relies on the use of translucent mist, which fixes the focal point on the attributes of a central subject within the frame.

In order to both give their work its own distinctive difference and find common points that link Western and Eastern culture in the field of painting, each of them developed a visual language to express Chinese culture, while maintaining their own cultural standpoints. This approach seemed to me a productive way of formulating an international horizon in my ink work. In a similar way, some of Brice Marden's later works were created in a time when he was deeply involved in researching Chinese culture. Because his late-period work of this kind is also, like my project, transcultural in nature, it seems a very suitable candidate for making a comparison in terms of brushwork, and the use of the line and of space, with the Chinese artist Dongling Wang, whose works display strongly calligraphic features.

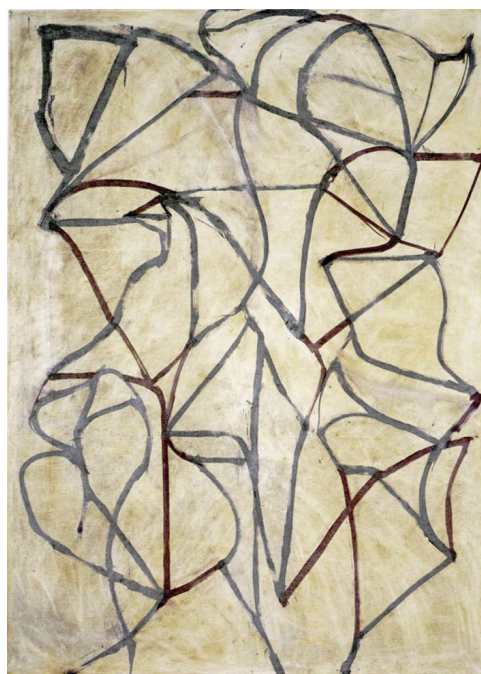
Brice Marden 布莱斯·马登 (1938-)



3-04



3-05



3-06

3-04

Fig.32. Donglin Wang/王冬龄, *Cursive Script* /草书, 2007, Poet: 杜甫(Tang Dynasty), Size: 450X69cm, English Translation: [I am] Wondering and Creating Wonderful Things, [I am] Grateful for Having my Kindred Spirits. Poem with stand typeface:集句“逍遥有能事，感激在知音”

3-05

Fig.33. Donglin Wang/王冬龄, *Cursive Script* /草书, 2007, ink on rice paper, Hang Scroll 轴, 266X66cm, Poem: 春夜喜雨, Poet: 杜甫(Tang Dynasty) Poem with stand typeface【释文】好雨知时节, 当春乃发生。随风潜入夜, 润物细无声。野径云俱黑, 江船火独明。晓看红湿处, 花重锦官城。

3-06

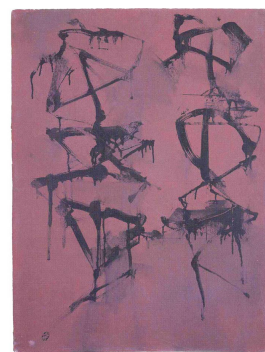
Fig.34 Brice Marden, 4 (bone) , 1988, oil on linen, 213.4X152.4CM,(Helen Harrington)



3-07



3-08



3-09

3-07

Fig.35. Donglin Wang, Calligraphy and none calligraphy/书非书, 2005, ink on the rice paper, 36X50CM, (Cursive Script 草书)

3-08

Fig.36. Donglin Wang, 幻象Illusion, 2007, ink on the rice paper, 300X125cm

3-09

Fig.37. Brice Marden, #13 Helen's Valentine, 1986, Oil on Paper, 76.5X57.2CM. (Collection Helen Harrington)

From 1986 onwards, Brice Marden (1938-) has been exploring a cross-cultural artistic engagement, in which he works from the basis of Chinese poems and calligraphy to draw inspiration for his oil painting, developing the form of the calligraphic character into line drawings with a wide range of colouration. Adopting free-form curves based on calligraphic strokes, he maintains a modernist approach, while at the same time critiquing that modernism. He rethinks the picture relationship between line and colour in his new series of paintings. He absorbs Chinese art's smooth movements and gestures that capture his personal emotions on the work directly and immediately. However, because he works in oil paint, the lines are built up much more gradually, actually representing several brush-strokes to complete a line.

His work draws on the spatial and temporal properties of the line in Chinese calligraphy, giving expression to its relationships of hierarchy and transition. From the structures of his lines, as well as from the shape of the enclosed spaces

of blank canvas between them, we can sense a strong similarity with Chinese calligraphy. (*Picture 3-06*) In producing his works, Marden studied the stance, posture, and physical movements of Chinese calligraphers in order to emulate the fluency of the lines they brushed⁶⁹. He also studied the meaning of the Tang dynasty poems they were transcribing, combining this with his observations on the attitude of the body while painting, and condensing this material into his own works. Thus, by making use of the foreground-background relationships of calligraphic strokes, he draws the viewer into the sequential process by which he produces his works.

The abstract imagery in Marden's works, then, draws much inspiration from Tang dynasty poetry – notably the treatment of landscape elements and human figures in the poems of Du Fu (杜甫). Thus, the internal conception of his works shows a clear connection with the poetic quality of Du Fu's poems, from the individual line elements to the work's overall complex structure.

However, there is an immediately apparent difference between Marden's work and Chinese calligraphy (*Picture 3-04*). When comparing it against the Chinese artist Donglin Wang's piece entitled "Calligraphy and not calligraphy", (*Picture 3-07*) significant divergence appears in terms of the consistency of the line, changes in its width, the degree to which the brush has been loaded with paint, and the time within which the brushing of the line is completed. In Chinese brushwork, (*Pictures 3-07 and 3-08*) each transient movement of the brush is captured instantly and irrevocably by the absorbency of the paper, such as for example the alternating application of the tip and the side of the brush, recording the moment-by-moment passage of the artist's thought while painting. In other words, the act of painting resembles an interpretive dance performance, fluently

⁶⁹ Since 1985, New York artist Brice Marden has utilized Chinese poetry and calligraphy in his abstract painting. He has taken these written forms and developed them into rich, colorful line drawings. In his first series of Chinese work *Etchings to Rexroth*, he explored calligraphic drawings in light of Kenneth Rexroth's translation of the poet Du Fu (杜甫). – *Historical Inquiry* 47 (June 2011), pp.169-255, Department of History, National Taiwan University.

transitioning to new rhythms and stances as inspiration strikes. Thus, the production of an artwork in the Chinese tradition relies more on the flow of spontaneous creativity, whereas Marden employs a more deliberate and analytic approach.

Because of the properties of the media Marden uses, the contact between brush and canvas is much more rigid, and thus the difference between (*Picture 3-09*) a swift and a slow movement of the brush is much less readily captured in the resulting stroke. Therefore, to produce variations in thickness, instead of altering variables such as pressure, angle, or speed of application in a single movement, Marden needs to make multiple repeated brush movements over the same area. At the same time, Chinese brushwork (*Picture 3-08*) relies on the properties of water in producing variation in the degree of moisture applied by the brush, or producing a soft transition between a prominent foreground and an indistinct background, which explains why Marden's works express such strong contrast. Thus, his artistic and philosophical conceptions, as well as the overall structural impression that his works give, draw heavily on the Chinese tradition, while the properties of the individual lines in his work differ from it in terms of flexibility, texture, and continuity.

Marden's lines are first painted singly, and only then does he contemplate their relation to one another. Thus, they represent rationality more than emotional sensibility. This is why the Qi in his paintings is fragmented and isolated rather than flowing throughout the work, as it is only the individual details that capture the speed and movement of his thought, embodying the timbre of his Qi's present status in the moment of painting.

My reflection:

After analysing the works of Marden and Wang, I can see all the more clearly how the wrinkle methods can provide my project with suitable techniques that

are in accord with Chinese cosmology, and the elements of its philosophy that I have discussed, such as Qi and Yin-Yang. They are also in line with the characteristics of the medium, letting the artist embody the Qi (life force) through the physical movements made with the brush as the artist engages with the medium, in a way that reflects the Yin and Yang principle. These characteristics exist in the close relationship between the creation of the painted stroke and the interactive task of working with the brush, and the onlooker can perceive the traces of these dynamics and the energy of the painter's life force within the finished painting.

In the first group I compared, there were two artists who had grown up under the same cultural conditions and who used similar themes in their landscape painting. They each adopted a completely different wrinkle method to create their works, including different conceptions of the subject, and the purpose they hoped to achieve, so the final effect of their works was diversely different. The flavour of their works, and the way they can be appreciated, are both distinctively shaped by each artist's aesthetic, viewpoint and individual life experience. These demonstrate how the characteristics of Chinese painting depend on the individual artist's personal perceptions, and rely on the expression of this feeling during the process of painting. This, in turn, is made possible by the extremely supple nature of the brush fibres.

In the second group of artists, each grew up in a different cultural background, and the painting tools and medium they use are different, so their focal points and creative methods are also not the same. Dongling Wang pays great attention to creating harmony between the content of his calligraphic texts and the form of the handwriting in which they are embodied – thus the textual content in his work represents a reflection of his inner world, and the visible form of his handwriting expresses his aesthetic and intellectual responses to this content. By contrast, Marden's focus point is the final effect of the painting as a single

embodiment of all three: his thought, aesthetic and inner world. As a result, although they perform the same eastern culture, the final vision differs as a result of their differing viewpoints, and not merely their different painting equipment.

Through this comparison I came to appreciate that the standards for the appreciation of Chinese painting centre on the individual brush stroke, the qualities of which reveal implicitly the artist's emotional state at the time of painting because it records every detail that happens in the process of the brush's movement. For Chinese artists, the inner world is primarily exposed in the process of painting, and the final effect of the image is not the main objective⁷⁰. Marden's work, however, also shows that he has put a lot of thought into the impression that will be given by the finished work. This is clear, for example, in the way that he paints each individual line in his compositions. For each line, its extent, thickness and trajectory seem to have been planned in advance, and built up with successive strokes. This is quite unlike the traditional Chinese method, in which the ink will quickly and irrevocably wick away from the point of brush application.⁷¹ Although I decided to continue working with traditional tools and media, I gained from Marden the idea of forming in my mind, from the outset, an overview of the effect that I wanted to create with each work. This is a deviation from the Chinese tradition, which most highly values those traces in the work that reveal the process of how it was painted, because of what these may reveal about the inner world of the artist at the time of painting. This

⁷⁰ Please look the book of "*Landscape Painting* (Hua Shanshui Xu 画山水序)", Zong Bin, Southern Dynasty. Original classical Chinese is "圣人含道映物，贤者澄怀味象。""夫圣人以神法道而贤者通，山水以形媚道而仁者乐，不亦几乎？""夫以应目会心为理者，类之成巧，则目亦同应，心亦俱会，应会感神，神超理得，虽复虚求幽岩，何以加焉。又神本亡端，栖形感类，理入影迹，诚能妙写，亦诚尽矣。"-南朝宗炳的《画山水序》

⁷¹ Please see the p.207, which paper title is 'imaginary font-the album of the *Etchings to Rexroth* of Brice Marden', the 47 issue of the *Journal of Historiography*, page 169-255, Taiwan University. Chinese original text is "现代主义学者波瓦(Yve-Alain Bois)的形式分析为代表。他很欣赏马登的抽象线描，确认为中国书法单的形式结构，干扰多于启发，而且马登的多程序绘画立基于断续的时间性，而非书写或速写的前进运动；波瓦提议以身体的内部结构为比喻，解释马登的文字符号所产生的图画效果。"-P207，想象的字体-布莱斯马登的《王红公蚀刻》图册，刘巧楣，台大历史学报第47期，2011年6月，页169-225

decision also supported other elements of my Tasmanian approach, such as the building up of textures with multiple layers of brush-strokes.

Thus, the wrinkle method is unique to Chinese painting. It not only represents the cosmos of Yin and Yang, but also expresses the artist's living breath (Qi) and records the movement and transition of their energy that occurs in the process of the brushwork, in each line and dot stroke on the painting. It also records and responds to the subtle changes that occur in the artist's mood while making these marks on the highly receptive paper.

The Song tradition provides us with a traditional pattern on which artworks can be based, and with insights into classical philosophy. Having conducted my interviews with artists in the field, and having analysed some of their key works, the next question I faced was how to address my fourth research question: How might the process of using ink and wash wrinkle methodology develop a cross-cultural visual language that creates new bridges between Song Dynasty Art practices and contemporary art audiences. Some important concepts from Yi-Fu Tuan's book *Space and Place*, (1977) which I will discuss in detail below, prompted me to re-evaluate and sharpen my thinking around the harmonious, tripartite relationship of heaven, earth and humanity which I have drawn from Chinese philosophy, and how I can express this in my work in a way that adopts the local influences I have experienced in Tasmania without losing the original qualities of the ink and wash tradition I belong to. Some of the key areas that arose in my mind when reflecting on *Space and Place* were the insights that cultural and personal experience of a space transforms it into place – a familiar and known entity – and a known environment influences how a place is perceived. In *Space and Place*, Tuan argues that 'When space feels thoroughly familiar to us, it has become place.' (Tuan, 1977, 73) My Chinese cultural background and artistic training influenced the perception of the Hobart landscape, allowing me to see similarities with Song Dynasty paintings. Most of

all, however, I was interested in how my own Bi Mo might adapt to suit these in my new surroundings as this new space gradually became place through my artistic practice.

The new visual language is developed through Bi Mo which comes from my experience in Hobart combined with the wrinkle methods inherited from Song dynasty painting. This visual language needed to amalgamate elements drawn from two different cultures – since I wanted to capture my experience of the character of Hobart, the space I am working in, within my contemporary ink works. Although the process of ink experimentation stirs up flurries of abstract ideas that are hard to express clearly through words, like a momentary spark of sensation which stirs up under the context, I still needed to persevere with the task. In order to develop and mature this new visual language, I repeatedly returned to my painting practice and reflected on it, seeking elements of my experience that I could use in my work, or that could guide me in innovations of technique. This material then needed to be sifted and summarised to refine the language's vocabulary.

To a large extent, culture plays a leading role in determining what things we focus on, and in the scope of issues that attract our attention. Tuan states that '(t)he knowledge we have as individuals and as members of a particular society remains very limited, selective, and biased by the passion of living.' (Tuan, 1977, P.85) ⁷² At the same time, culture shapes people's worldview as well. Under the influence of their own culture, each group of people will create their own system of symbolism, and within each group, these symbols will have unique significance that others will not immediately share – like the cross in the

⁷² "Space and Place", page 85, "The knowledge we have as individuals and as members of a particular society remains very limited, selective, and biased by the passion of living." and on Page 86, "In the other it is the spatial component of a world view, a conception of localised values within which people carry on their practical activities....they persist because for individuals as well as for groups there will always be area of the hazily known and of the unknown, and because it is likely that some people will always be driven to understand man's place in nature in a holistic way." and on page 96, "In the Chinese cosmological order, things belonging to the same class affect each other. The process, however, is not one of mechanical causation but rather one of 'resonance.'" And on page 148, "In large measure, culture dictates the focus and rang of our awareness."

Western world, or the Yin-Yang symbol in the East. Tuan refers to these as '*symbols of intimacy, widely recognised by its people.*'⁷³ Thus, this shared understanding creates a commonality of experience within a culture, and even an overlapping of experience. Everyone who belongs to the same group can share these experiences, but to others they are relatively inaccessible. Members of the same group, then, can easily share their experience with each other, but for my project I needed a specialised vehicle to communicate and to convey my experience in a way that crosses cultural boundaries between my knowledge of the Hobart landscape and my cultural upbringing.

In my research to bridge this cultural gap, the question becomes how to share the personal aspect of experience, and express the influence of a particular space on that experience? I wanted to establish my work on the experience of physical, sensory perception that is universal across people of all cultures, and use this to communicate the emotional value of our experience through a symbolic medium – in particular, I am thinking about the direct intimacy of our human experience here. There is also a particularity to the experience of time, which is tied to the place in which we find ourselves. The symbolic medium used to capture this, therefore, also needs to capture the element of time. The sharing of this direct, personal experience is therefore based on the universality of human nature, especially if we are to represent that experience with vividness and fidelity. This experiential truth comes to us through the world of the senses, and since that is a world we all inhabit, and one that connects directly to our emotions, we can make use of this commonality when producing art, so as to cross the cultural gap and build emotional connections.

Tuan outlines the many ways in which humans adapt and communicate their needs and capacities, interweaving biological facts with relations of space and

⁷³ "*Each culture has its own symbols of intimacy, widely recognised by its people.*" Please see the page 120 of the book of "*Space and Place*". And please to read and understand these paragraphs which starting from "*The schema that...*" on page 90 to "*...already be glimpsed in Virgil's Aeneid.*" on page 98.

place and the experiential, whether it is personal and intimately felt or conceptually based. As humans learn to negotiate the world through their bodies, they have many commonalities of what is up or down, top or bottom. He states that (w)ithin a human group experiences have sufficient overlap so that an individual's attachments do not seem egregious and incomprehensible to his peers. Even an experience that appears to be the product of unique circumstances can be shared.' (Tuan, 1977, 147)⁷⁴

When we arrive for the first time in a new place, we are surrounded by fragrant odours that hang in the air – the smells of things like hot coffee, baking bread, roasting meat, or freshly-cooked rice. All it takes is for some one of these to arouse an association with something already familiar to us, and a linkage has been forged between the alien environment and the warmth of our childhood home. During the winter in Hobart, the air is redolent with wood-smoke from domestic fireplaces, a smell that immediately took me back to my hometown where our daily rice was cooked over a wood fire, creating a homely connection that altogether erased the feeling of distance I had felt from being in a strange place.

When you are away from your hometown and you hear a familiar piece of music or an old song – a piece that had a strong significance for you at a certain stage in your life – you will find your memories of that past time come flooding back to you with a strong feeling of immediacy. Similarly, when you are in an unfamiliar context and you see an item that you had used in the past, even one of the mundane utensils of daily life, this kind of encounter brings you a vivid recollection of that stage of your life, and helps you to overcome the sense of strangeness that comes from being away from your homeland. An example of this kind of experience, where sensory perception triggers a deeply personal

⁷⁴ "Within a human group experiences have sufficient overlap so that an individual's attachments do not seem egregious and incomprehensible to his peers. Even an experience that appears to be the product of unique circumstances can be shared." Please see the page 147 of the book of "Space and Place".

memory⁷⁵, that comes from my time living and working in Hobart is that of the unmistakable fragrance given off by a pile of wood-chips which had been used as a landscaping material, such as can often be seen in parklands, in playgrounds, or spread under trees ... this smell suddenly reminded me of the smell of wood shavings as I played at a construction site where my father was working as a carpenter. Tuan explains this type of experience as *an 'intimate experience' that lies 'buried in our innermost being so that not only do we lack the words to give them form but often we are not even aware of them. When, for some reason, they flash to the surface of our consciousness they evince a poignancy that the more deliberative acts - the actively sought experience - cannot match.'* (Tuan, 1977, 136)

Again, this is what we experience when we find a place during our travels, whose scenery or landscape – however different it may be from our familiar setting – still in some respects puts us in mind of the area where we grew up, or a place where we stayed for a short time during our youth, which was the setting for some experience that was especially significant for our development. The places that trigger these memory associations attract us, heightening the personal intimacy of the sensory experience we have there, making it ripple out and occupy the whole of our attention. In Hobart, mist will often appear around the mountains and along the valleys in the early morning and at nightfall – while the sun rises and sets. The same conditions accompanied me in my childhood – in my tranquil hometown which is also surrounded by mountains, and the emotional associations of this part of my early experience are indelibly etched in my heart.

⁷⁵ "Intimate experience lie buried in our innermost being so that not only do we lack the words to give them form but often we are not even aware of them. When, for some reason, they flash to the surface of our consciousness they evince a poignancy that the more deliberative acts - the actively sought experience - cannot match."- Please see the book of *Space and Place* on page 136. Chinese version: 亲切的经验埋在我们的内心深处, 因此我们不仅确实缺乏语言来形容它们, 而且甚至往往没有注意到它们。如果因为某种原因它们浮现在了我们的意识表层上, 那么它们就会触动某种激烈的行为, 这是更为谨慎的行为-人们积极寻找经验-所无法比拟的。"Different things move us."- Please see the book of *Space and Place* on page 142. Chinese version: 不同的事情令我们感动。

All of these deeply personal memory associations have made Tasmania an emotionally reassuring, familiar, intimate and comfortable environment for me to work in. This has produced a strong creative stimulus, and the intensity of this impulse of my inner world that urges me to transform the unfamiliar space of Hobart into an intimate place in my mind, this is a natural outworking of my own deep emotion. Thus, during my stay in Hobart, the area has smoothly transitioned to become the centre of my aesthetic and artistic values, and then, just as naturally, my conscious and emotional experience of this location has seeped into my ink painting practice.

Based on my own cultural experience, steeped in the influence of Chinese traditional philosophy, and based on my research into the models of visual language used in Song dynasty landscape painting, I have been exploring the threefold relationship between space, time, and myself as a human agent. The characteristic atmosphere and landforms of Tasmania, moreover, show a very close similarity to much of Song Dynasty landscape painting, whose aesthetics and visuals have the same feeling of primal wildness, and manifest the forceful presence of nature. Whilst this experience is not specific to all people it is possible for art to communicate experiences that would be beyond articulation. In line with my own cultural training Tuan argues that 'it is by thoughtful reflection that the elusive moments of the past draw near to us in present reality and gain a measure of permanence.' (Tuan, 1977, 148) I believe this also applies to my aesthetic language of cross-cultural communication, my reflection of contemporary Hobart is translated through my Bi Mo revealing it in a new contemporary language across cultures and difference.

Through my research I was committed to using the traditional ink medium of Chinese art to develop a cross-cultural visual language for the portrayal of the painted subject. The development of a vehicle that acts as a communicative bridge to connect two cultures is crucial to my contemporary ink art. It must be

one that can be accepted easily by Western audiences, and that connects directly and deeply with their life experience, whether perceived consciously or subconsciously. In addition, this kind of subject will also be compatible with the experience of Eastern audiences. Hobart became my research location through the affiliation I felt for the landscape and its Western cultural background and I combine this with the ink and wash symbolism of Chinese traditional culture so as to weave the cultural common ground I am seeking in this project. Both cultures, then, find an element that they can identify with in the one work of ink art. The intimate impressions which are implied in my work help me to eliminate cultural disconnects that exist between the two populations, and in reaching this aim it is particularly beneficial, in my view, to have shared objects of appreciation in the visual imagery of my contemporary ink art. Developing this kind of vehicle for intimate and transcultural emotional communication from the Tasmanian landscape has led to a landscape that bridges cultural traditions.

The regional space of Hobart has a specific character of landscape. Its geography offers a wide-open view, its landforms produce a ranked hierarchy of heights and depths combining mountain and water, and the area is frequently wrapped in cloud and mist while different times and seasons each have their own changeable patterns of weather. The feeling of space in Hobart is prominently marked by a strong impression of many different levels of elevation, a feeling which is given by its many hills and valleys. Compared to China, the density of human habitation is noticeably lower in Hobart. Its dwellings are scattered across hillsides and flat areas all around the region, and most people live in separate houses or small apartment buildings each set within their own garden. In these gardens and along Hobart's streets a great number of trees, have been planted, and the individual dwellings are spaced widely apart from each other. This manner of living forms a distinctive pattern in the landscape which has elements in common with the classical masterpieces of Song dynasty landscape painting as seen in chapter 2 in the paintings *Four Seasons (Fig6)* and *Pavilion*

Among Streams and Mountains (Fig10). This residential landscape deeply unsettled my mode of visual perception which had been based on the clear directional orientation that Chinese cities produce, because they are traditionally built on a wide plan, and their streets are arranged in a uniform grid in line with the points of the compass. Instead, Hobart provides a multi-layered view that shifts with different altitudes as I move through the city, and even offers a kind of bird's-eye view across the broad landscape of Hobart when I stand on the top of its highest peak, Mount Wellington. This kind of visual perspective led me to back to the model of Song Dynasty landscape painting. The seasonal shift in Hobart is subtle, and is moderated by the local climate conditions produced by its particular geography, so I needed to pay close attention to identify these tiny seasonal fluctuations. These differences between the four seasons are expressed in my painting through my choice of the shape and surface of the subject, and are also drawn from my emotional impressions and responses to the environment in which I am working. I use the medium of wash and ink to capture these subtleties of external surroundings and of my inner world through the uniquely responsive properties of water, varied in quantity in response to the subtle shifts of atmospheric conditions. In my work I simultaneously combine the textures of stone in the Wellington Range with the landscape of its snow-covered peak, and in doing so I found that I had to adapt my brush strokes so that they could adequately capture the unique character of Hobart, Such as my works *Snowy Mountains (Fig47)* and *Tranquil World (Fig42)*.

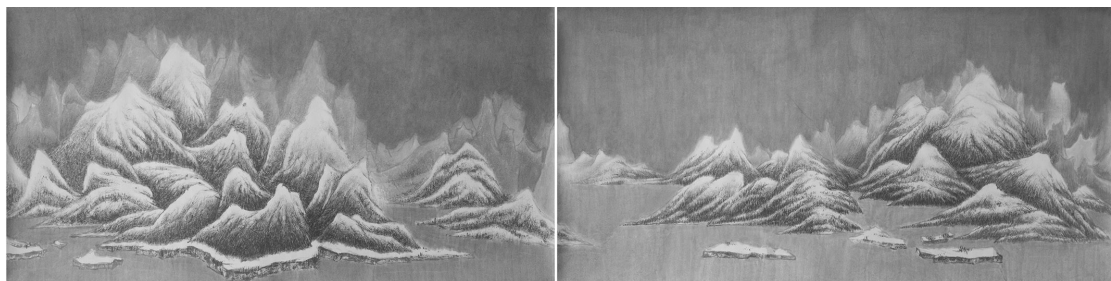


Fig.47. Xingming Wu, *Snowy Mountains / 雪山*, 2017, ink and wash on Chinese rice paper, 280X70cm

The direct experience of a shift in time is made possible by the experience of different spaces. Tuan (1977, p.121) explains that ‘the greater the distance the greater the lapse of time, and the less certain one can be of what has happened out there. Thus distance, although it belongs to the objective realm, does so within limits.’⁷⁶ By the same token, the feeling associated with the experience of being in a particular place is the most direct for those who have lived there for a long time. In Chinese philosophy, time combines with space to produce experience, in a way that mirrors the previously mentioned threefold relationship between heaven, earth and humanity⁷⁷. The relationship is one of harmony and of dynamically maintaining balance through responsive movement. In this trinity, heaven indicates the aspect of space, earth signifies place – and for my purposes this means the aspect of time, while the human element stands for conscious reflection on the conception of time⁷⁸.

As an individual living in the Western cultural space of Hobart, I share in the same experience of the Hobart populace, and I stand on a common ground with them. This prompts me to perceive time in the subtle shift of the seasons, to perceive the past, to feel what is happening now and to look forward to the future in a way that is unified by remaining in the same space. All of my experience of living in Tasmania blends into my art practice – this viewpoint on time, landforms, and the energy and activity of “Qi” in the space, especially the forms of mountain stone with its texture and shape – these remain true to their original nature as they appear in the traces of my brush on the paper. Moreover, mountain and stone are crucial elements of Song dynasty landscape painting,

⁷⁶ *“The greater the distance the greater the lapse of time, and the less certain one can be of what has happened out there. Thus distance, although it belongs to the objective realm, does so within limits.”* - Please see the book of *Space and Place* on page 121. 距离越远，时间间隔越长，就越难以断言外面所发生的事情。因此，尽管距离属于客观王国，但这却在非常有限的范围内才是真实的。

⁷⁷ Original classical Chinese text is “易之为书也，广大悉备，有天道焉，有人道焉，有地道焉，兼三材而两之，故六。六者非它也，三材之道也。”-《易经·系辞下》

⁷⁸ Original classical Chinese text is “山致其高而云起焉，水致其深而蛟龙生焉，君子致其道而福禄归焉。” -《淮南子》。Chinese version: 《淮南子》由山水引申到人的道德修养，认为人只要依道而行，顺其自然，其修养自可达到理想境界。由山水引申到人的道德修养，认为人只要依道而行，顺其自然，其修养自可达到理想境界。

and to underline this point of connection I emphasise and highlight them consciously by choosing them as the major thematic elements in my compositions. Through amplifying this characteristic derived from Chinese traditional landscape sources, my work maintains a close proximity with the tradition, reinforcing the Eastern end of my cultural bridge by which I try to find a common ground – using this symbology that each population can access.

For this purpose, I have spent a lot of time in experimentation with wrinkle methods – such as Raindrop stroke, Hemp-Fibre stroke, and Axe-cut strokes. In the process of creating a work, although the wrinkle methods can effectively produce many different kinds of visual results, I want to hold on to the concept of time as my main concern throughout all my painting for the major exhibition of this project. Therefore, as can be seen in my works *High Moon and Nightfall* (Fig38) or *Midnight and Morn* (Fig39), (Please seeing the example in chapter 2 - Liu Songnian's work *Four Seasons* – Fig6, and in chapter 1 - Guo Xi's work *Early Spring* – Fig4) my focus is on certain definite points of time. This is even apparent in my “Four Seasons” series. The intimate and personal experience of life is very difficult to fully give expression to, but the experience of time is something that everyone can connect with, and is an element of our conscious experience that provides the foundation for interpersonal interaction and for the communication of our common experience⁷⁹. In my work I express the personal emotion that arises from my lived experience, and I encode this information through the natural process of guiding the brush as it makes its various marks on the receptive paper, Such as my works above mentioned - *High Moon and Nightfall* (Fig38) or *Midnight and Morn*. (Fig39) At the same time, each inked stroke is itself a temporal sequence, and doesn't take the form of single event – the stroke is a period of time, not a discrete point in time. Therefore, this process of ink and water flowing from the brush and bleeding into the paper also forms the

⁷⁹ Please see the book of *Space and Place*, reading and understanding it from the page 145 to the page 146. These paragraphs start at “Home place and quotidian life feel real. An Illinois farm girl...” and end at the paragraph that “seeing has the effect of putting a distance between self....”.

theoretical basis on which I have built the communicative vehicle that delivers my project's conception of time.

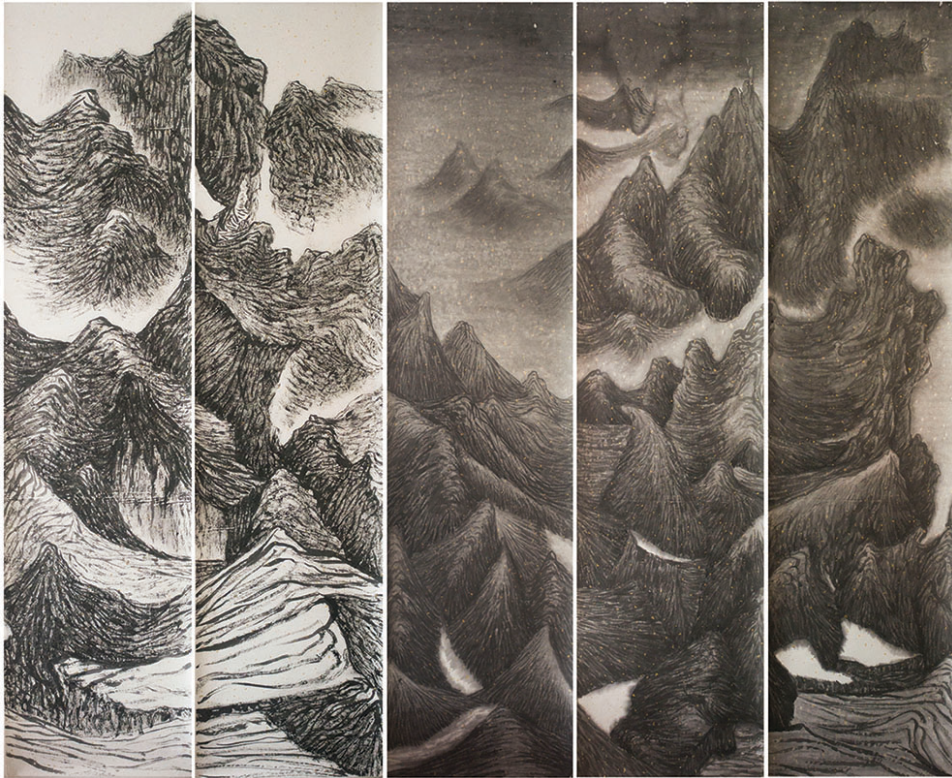


Fig.38. Xingming Wu, *High Noon and Nightfall*, 正午和日暮, 2017, ink and wash on rice paper, 170X140cm



Fig.39. Xingming Wu, *Midnight and Morn*, 子夜和清晨, 2017, ink and wash on rice paper, 170X140cm

Summary

In this chapter, in order to explore how traditional Chinese philosophy extends into and is embodied in contemporary painting, I investigated the lives and works of a range of artists, researching the connections between traditional and contemporary ink painting, and also exploring the possibilities for my project of a transcultural and comparative visual language. In the process, I reaffirmed the theme of my work – Four Seasons – which is significant within the tradition of Song dynasty landscape painting, as well as being a part of the understanding of the world that people in every culture have access to.

The Song dynasty's wrinkle method techniques have a broad range of functionality that can be transferred into the area of contemporary ink work, whether in terms of vision or picture form. Also, after considering how Marden has emulated the effect of calligraphic brush-strokes using Western media, I have decided to continue using traditional materials and tools in my research into the wrinkle methods. Creating the wrinkle strokes using the original tools and medium is still the best choice for me, rather than trying to create a similar effect using new media. As a Chinese artist, I feel that the fluid and unpredictable nature of the brush-stroke allows me the greatest scope to express my individual experience, along with my cognitions about that experience and my responses to it.

Although the artists I selected all have diverse cultural backgrounds, they deploy the themes and tools that were developed in the same culture, so their finished works all have something in common in the areas of conceptual expression, artistic purpose and modes of appreciation. Their example provides a solid foundation for the bridge of communication I want to build in this project, focusing on the common points we have with each other and not on the

differences that exist in terms of intellectual viewpoint and of the modalities normally used in each culture's art.

Turning to my search for a visual language for contemporary ink work, I have drawn from the application of the wrinkle techniques, the emotional expression of traditional Chinese artists who adopt the brush line, and the ways that these practices reference and enact the principles of Chinese philosophy. These characteristics have become the core of my artistic practice. In addition, I have combined into my ink painting what I have gained about the sense of time from my personal experience of living in Tasmania and the visual impression of the unique landscape elements of Tasmania, reflecting in my work by means of the wrinkle methods the experience derived from my sensory immersion here.

In the process of painting, the wrinkle methods I have drawn from the visual repertoire of Song dynasty landscape painting which has become integrated into the character of the Tasmanian landscape, in a process that directly integrates my individual experience with the forms of the landscape. That is to say, my immediate, sensory connection to the locality is working in tandem with my inner world – an activity that is mediated by my unconscious thought, which is rooted in traditional Chinese culture, and guided by the philosophy of Yin-Yang and Qi. The theory of Yi-Fu Tuan (1977) has assisted in expressing how space becomes place through familiarity and experience but also how art can communicate different experiences across cultures. It is this combination of inputs that produced the series of ink works that made up my project's concluding exhibition. The purpose of these works is to express my subjective experience of working in Tasmania, recording all the ways that my time here has impacted on my painting practice, and forming a transcultural connection on the basis of subjective emotional response.

[Chapter 4 – Conclusion]

Outline

Having undertaken the research outlined in the sections above, and through my studio experimentation, I gained an appreciation of the philosophical requirements of traditional Chinese culture, of the theory of Yi-Fu Tuan, of the character of BiMo in Song dynasty landscape painting, and of how it uses the brush line in the context of the various wrinkle methods to create a strong impact in landscape works. I combined what I had learned about the use of the line, and about variation in the moisture level and how this affects the ink in the brush, together with the experience of my time in Tasmania to form my exhibition theme – the Four Seasons. Unified under this theme, the contemporary ink works in the concluding exhibition were able to reflect the intimate yet universal subjective response of the individual in the Tasmanian landscape.

In this chapter I bring my research to a conclusion by setting out some of the emotional responses that arose in me during the course of my ink and wash experimentation, and show how these have informed my efforts to produce works that assist contemporary and cross cultural audiences, and other artists, to more deeply appreciate the traditional medium of Chinese ink and brush art, and to understand its unique artistic values and contribution to cultural dialogue. Firstly, I noticed that a mutual interaction was produced between my own exploration into the application of BiMo in producing contemporary work,

varying the concentrations of ink and water, and the influence of Hobart's dry climate and distinctive geography. All of this affected me while I was painting and produced distinctive feelings in me. Having reflected on my discussions with other contemporary figures in the field, I have also deepened my understanding of my own place in the harmonious relationship between heaven, earth and humanity. My work is an expression of my own interpretation of the balance that exists between those three. I have explained this kind of understanding as the underlying spirit of Chinese painting, which views natural phenomena as the 'naturally-arising' manifestation of the self-nature of that reality which underlies the natural world. Thus, my contemporary ink work seeks out a reflection of the meaning of life from the natural world itself, and views the natural world as the rational outworking of the principles of Taoism as they shape the cosmos. The four seasons are themselves a kind of natural phenomenon, and in taking them as the theme for my work it serves as a cross-cultural vehicle to fulfil my research goal - folding Song dynasty into contemporary ink, finding my individual language of ink and wash through contemporary ink experimentation in my paintings in order to provide today's audiences with a fresh encounter with Chinese traditional culture. This, I hope, can provide inspiration for artists working within different schools of art and reveal natural landscapes such as Tasmania through innovations on ink and wash painting.

Based on the above reflections, I identified some areas where the Song dynasty tradition could work well with the particularities of the Tasmanian landscape. This common area was the characteristic elements of mountain and stone, and I therefore chose this as my main experimental approach, combining Tasmania's stone surfaces with the wrinkles that were used in Song dynasty paintings. My theme of Four Seasons was then able to reinforce this common ground, as discussed above.

The first issue I came to terms with in my studio work was composition. I experimented with several different composition styles, such as diagonal symmetry across opposing corners, varying the density of ink marks at different areas of the page to create multiple focal centres across the frame, and compositions that create a feeling of vertical stability through a predominance of heavy elements at the base. Similarly, I also tested triangular compositional structures, and finally I settled on using the triangular shape as a recurring element in my painting, using it as the prevailing form in ranges of mountains, for example. The specific kind of triangular shapes that I adopted as my primary structural elements can be seen in works such as *Moon and Nightfall (Fig38)*, *Midnight and Morn (Fig39)*.

At the same time, I was also working on the question of negative and positive space in my compositions, and how the appropriate balance between these could heighten the sensation of my paintings being connected to an endlessly extending landscape, rather than narrowly constrained scenes that end where the paper ends. Using a variety of triangles and other shapes, regular and irregular, and leaving space for the negative subjects that draw on the viewer's imagination, I worked on the contrast between black and white to produce both concrete and implied subject elements. Through this mutual interaction of forms, I found I could create a dynamic effect and let fresh air into the spatial relationships between the compositional elements. I also worked on enhancing the feelings of compression and ventilation in my compositions so as to emphasise the negative space in them. This relationship of both kinds of space also builds a connection between elements inside the painting frame and outside it, because my works have always been mounted on a white surface, which can be seen as an extension of the negative space inside the painting.

Another consideration was the portrayal of these stone elements of the landscape together with various bodies of water, since water was an important

unifying element in many Song dynasty paintings. This is important for the balance of light and dark, especially in night-time or dusk scenes, because bodies of water are seen as a major source of negative space in this type of composition. The paired relationship of negative and positive is one that I have inherited from Song dynasty landscape painting, and I have maintained and continually developed it in my works. I have also used this in the horizontal balance of my compositions, for example when at one side there is a high density of inked areas representing fully-expressed subject elements, graduating to full white at the opposing side, as seen in *Land of idyllic beauty (Fig46)*. I also tested the effect of toppling weight in my compositions, as this offered the possibility to place misty areas of nothingness in the lower sections of the work.

In my works *Dream of Song Dynasty (Fig40)* and *Spring (Fig41)*, the track of my exploratory brush-strokes can be traced, showing how I loaded the brush as heavily as possible with the ink/water mixture when inking in the subjects of these works. However, I found that I could not persist in this technique, because of the low atmospheric humidity I was working with. This adversely affected the interaction between the brush and the paper, because once in the paper, the water would evaporate too quickly, before the effect I wanted had been achieved. I responded by abandoning the use of painting methods that rely on the excessive use of water to create these effects – which had been the kind of method that I had chiefly used while working in China.

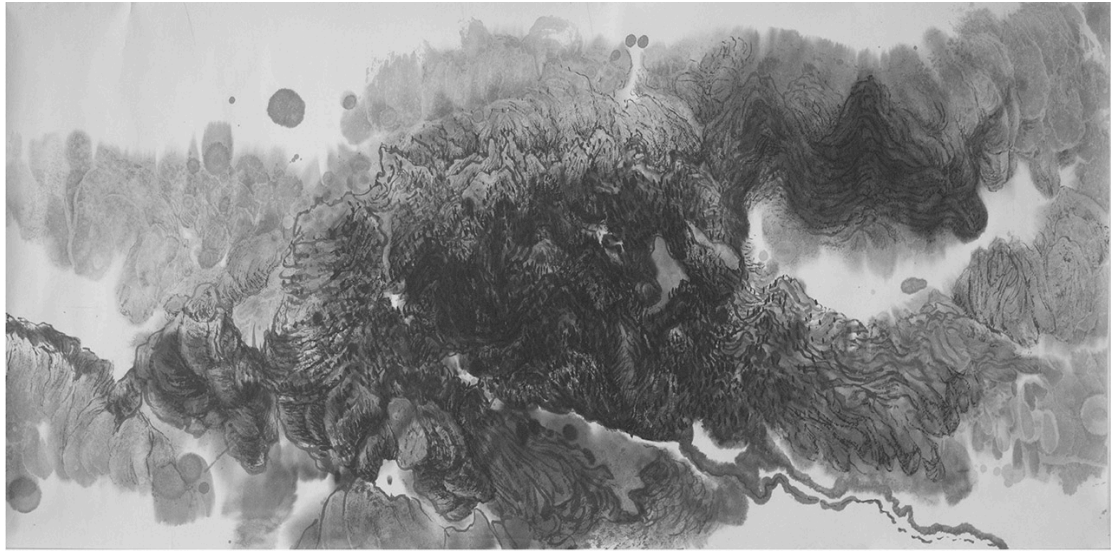


Fig.40. Xingming Wu, *Dream of Song Dynasty* / 宋朝的梦想, 2017, Ink and wash on the Chinese rice paper, 140X68CM

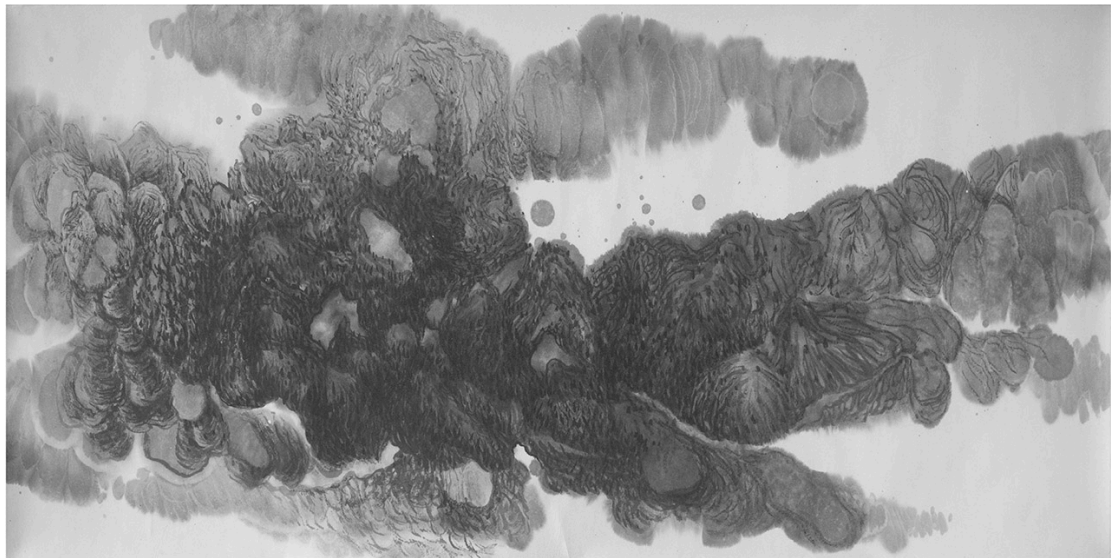


Fig.41. Xingming Wu, *Spring* / 春萌, 2017, Ink and wash on the Chinese rice paper, 140X68CM

Instead, I chose to apply layering and overlapping of the individual wrinkle strokes, which were also lengthened to the form of small lines, and I supplemented these with a high density of longer line-strokes. Using relaxed, natural movements I inked in these lines, whether the more fluid wrinkle strokes or the more abrasive rubbing stroke, all throughout the paper, creating an abundance of tones through variation of moisture levels in the brush, ink quantity in the water, and in the angle of the brush to the paper.

Thus, the soft effect of my initial outlines was transformed by these layering techniques into a heavy, coarse and forceful visual impression. The wrinkle methods, it will be remembered, work primarily with the tip of the brush, and works in tandem with the rubbing stroke, which involves dragging the body of the brush across the surface of the paper. Tasmanian landscapes give me a strong sensation of wilderness as conveyed in Song Dynasty paintings, and I persisted with these techniques because I found they helped convey these feelings, and especially to represent my visual impressions of the stone of its mountainous regions. My exhibition works *Land of Idyllic Beauty* (Fig46) and *Tranquil World* (Fig42) are examples of this.



Fig.42. Xingming Wu, *Tranquil World* / 静谧的世界, 2017, Ink and wash on the Chinese rice paper, 140X34CM

Tasmania's daily temperature range is also relatively wide – a natural phenomenon caused by the accumulation and dispersal of solar energy. I looked at this transfer of energy from the viewpoint of Qi. One effect of this activity is the morning and evening mist that often wraps Mount Wellington, especially in summer. In my work *Summer Clouds* (Fig43), I represented my experience of observing this phenomenon.

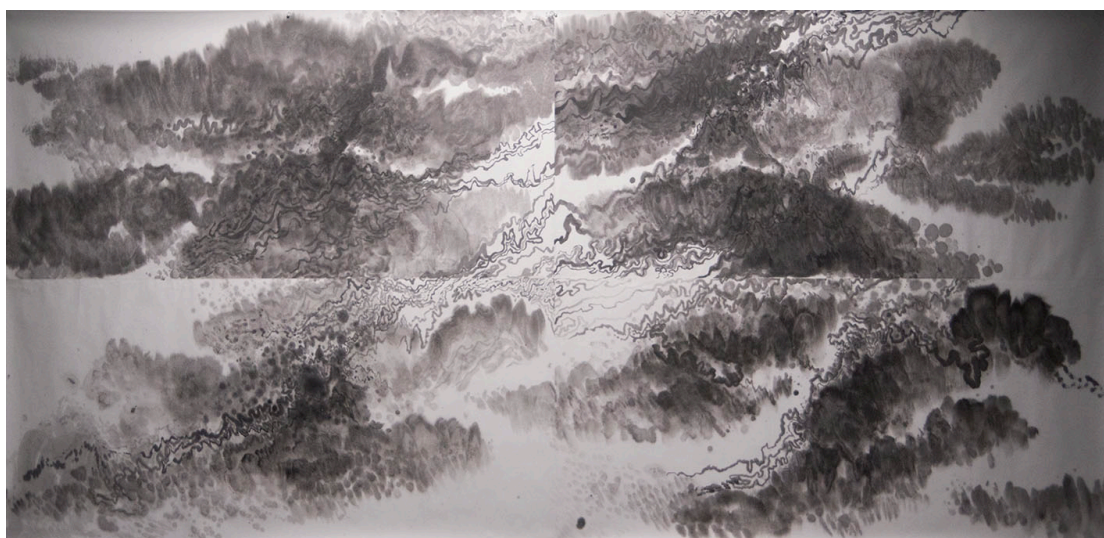


Fig.43. Xingming Wu, *Summer Clouds* / 夏云, 2017, Ink and wash on the Chinese rice paper, 280X136CM

To do this I used curving lines and the hemp-fibre stroke to tie together the form of the mountain range, and working exclusively with the core tip of the brush, I outlined areas of light and shade among the smaller line-strokes. Using these strategies, I wove a visual impression of diffuse, airy, drifting clouds. This work displays a wide range of wrinkle techniques, and shows the use of the long hemp-fibre stroke to prominently mark in solid lines. This very solidity supplies a vivid contrast to the feeling of continuous, shifting movement given by the clouds.

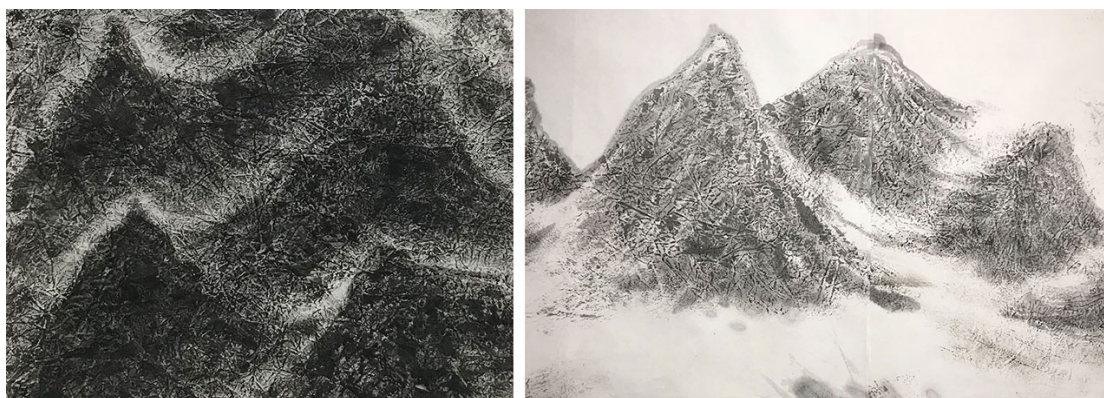
The residential landscape of the Hobart region also has its own distinctive style, thanks to the hilly terrain on which it is built. This prompted me to take up large-scale, long-range views that take in the whole of the landscape in a single outlook, and I combined this with textures borrowed from a close-up view of natural objects. The scale of the real subjects in the landscape – such as plants, houses, or any object you might imagine occurring in nature – is that of the abstract dot, the interpretation of which relies on the viewer's experience of viewing actual, geographic landscapes around them. That is to say, I take advantage of the changeable appearance of the natural subject when observed from a constantly changing viewpoint – now higher, now lower – now nearer, now further away – as the viewer travels across uneven terrain. This is how I

derived the sense of space for my Hobart landscapes.

This flexible viewpoint enables me to form a layering impression of multiple different levels, creating an impression of spatial distance that is drawn from my own reflection on the way humans gauge distance by means of eyesight. Thus, the individual subject elements in a mountain or hill in the foreground may in fact use the same kinds of brush-strokes as those in the background – but because of the large-scale structure of the composition, the mind interprets these strokes as representing smaller natural objects or surfaces close at hand, while the same strokes on a more distant mountain will be interpreted as the broad contours of the ground, rather than (for example) trees or individual rocks. That is to say, the distinction between far and near is not produced by making distant hills less distinct, or by altering the colour cast to imply the changing colour of receding ranks of hills. Instead, it is defined at the level of composition. This approach is apparent in the works *Spring (Fig41)* and *Cloud Sea (Fig44)* from my exhibition.



Fig.44. Xingming Wu, *Cloud Sea* / 云海, 2017, Ink and wash on the Chinese rice paper, 137X138CM



Painting Detail, on the left is the detail of dark part, on the right is the detail of light part.

In my creative work, then, I have retained a wide range of traditional painting techniques such as the various wrinkle methods, line techniques for defining outlines and textures, and rubbing techniques for defining surfaces. From amongst the many wrinkle methods I make the most use of the raindrop strokes and hemp-fibre strokes to depict elements in my painting, using dots and lines to define shapes. This way I hope to build a common point of familiarity between my work and the structural elements used in some western painting that makes use of dots and lines. I am aiming for a commonality that will enable viewers to emotionally connect with my work – so my aim was to produce a visual effect which would be immediately familiar to audiences in terms of its form, but on closer inspection has differences. These points of difference lie in the materials used, and the creative idea that stands behind them in the composition.

I also wanted to take these things that I learned from my experiences of painting experimentation while working in Hobart, and combine them with the impressions I gained from my experience of what it is like to live in the environment of Hobart, thus strengthening the experiential aspect of the communicative objectives I hold for my art. This impression of lived experience can be felt in works at my exhibition such as the series entitled *Autumn of acerbity* (Fig45). In *Autumn of acerbity* (Fig45), the unpainted, negative space of white is prominent throughout the painting, representing clouds, and building

the sensation of flow and great momentum, implying a vast space. This visual sense is built up by dynamic brush strokes, and even within the area where the brush makes contact with the paper, the fast movement of a relatively dry brush enables me to retain many small inclusions of white within the outline of the stroke on the paper. This effect is known as 飞白 (fei bai – “flying white”), because the ink skips over many small areas within the stroke. I have used fei bai strokes to depict ranges of mountains, lending them a sense of grandeur and immense heaviness. The effect thus produced is overlaid by the wrinkle style of dots, and by interlacing lines. These bolder ink marks offset and enhance the sensation of successive ridges and layered ranges, defining the sense of space for the work.



Fig.45. Xingming Wu, *Autumn of acerbity* / 秋涩, 04.2017, Ink and wash on the Chinese rice paper, 273X180CM

Thus, through my process of experimentation and through my adaptation of approach and technique, I developed a personal pictorial mode for my cross-cultural visual language, building from this my own contemporary ink style.

I have amalgamated these things that I learned through my studio experimentation with my worldview as a Chinese artist, remembering that Chinese ink and wash painting has the distinctive feature of not aiming for realism but to reflect the inner, spiritual nature of the subject, ignoring its external features. When working with brush and rice paper, the artist can choose from an extremely wide range of expressive options that the medium offers. Not only are they working with a very soft and flexible brush tip, the paper is also very thin and, as discussed above, has the feature of absorbing water very quickly. Both these elements are in an unstable ongoing dynamic during painting. This interaction between the paper and the brush is similar to the Chinese philosophy of Yin-Yang, whose three principles of simplicity, dynamics, and unity were discussed in chapter one. This mutual movement is also ideally suited to reflect the rhythm of life-energy transformation, the mutually conditioned relationship between water and ink, and to let this rhythm emerge in my painting naturally. Artist, medium and philosophy all align to produce the painting, throughout the whole process, embodying the three principles of Yin-yang and Qi.

Key points

The viewer's response to a painting's subject is an intensely personal experience, so when selecting themes for the subject in my painting experimentation, I have not focused on being faithful to externals, but tried to paint my subjects on the basis of my personal understanding of Song dynasty landscape and its treatment of subjects. This way, I can build a relationship between my work and Song dynasty landscape art through the wrinkle method, and leave the viewer freedom to resonate with the subject, and access it by means of their own life experience as cultural background influences the viewer's perspective when appreciating art. Moreover, the subjects in my painting, stone and mountain, do not intrinsically have any certain or fixed shape, and nor do any two have the

same form. This allows me to transform my personal impressions of the visual landscape by overlaying my emotional response to the scene, along with other factors, such as the interpretive frameworks of my culture and philosophy, the characteristics of the medium, the weather conditions on the day of painting, and my transitory changes of mood from moment to moment during the creative process. I only adopt enough visual cues to enable the viewer to recognize what sort of subject from the natural world they are seeing in my painting. I use these elements (mountains and stone) because of this feature – their indefiniteness and changeability, which allow room for so much interpretation and expression.

Hobart's weather is notoriously changeable, and in this dynamism the power of Qi is evident. As I have mentioned above, I have to work quickly while painting in order to complete my intended stroke before the water dries. This shows how I have attuned my work processes to the faster, local rhythm of the Qi, matching my movements and reactions to it. The marks of the brush's passage across the page, and the individual wrinkle strokes, quickly solidify in the dry paper, forming a rather clear impression of movement in my works, forming a new painting style with a strong sense of movement throughout the visual range. It is completely different from the tranquillity of Song dynasty landscape painting, in which the indwelling Qi is barely perceptible, mostly just implied behind-the-scenes. However, it can be analysed by following the tracks of the artist's brush, and recognised in their brushwork and the amount of water used while working the ink. These clues allow the viewer to understand how the artist achieved that result, to trace the speed and rhythm with which the strokes were inked.



Fig.24. Fan Kuan, *Travelers Among Mountains and Streams*/溪山行旅图, Hanging scroll, ink and colors on silk, 206.3X 103.3 CM, (National Place Museum of Tapei, Taiwan , Song Dynasty, around 1000-1020 CE.)

In my case, this phenomenon of fast evaporation affected my creative process in specific ways. In order to maintain connectedness between the brush strokes while building my composition – this is referred to as the “continual movement of Qi” – I found that I needed to build up large numbers of hollow strokes, since the dryness of the brush means that the stroke is less full. This in turn had the effect of strengthening the rhythmic sense of movement and vitality in my brushwork.

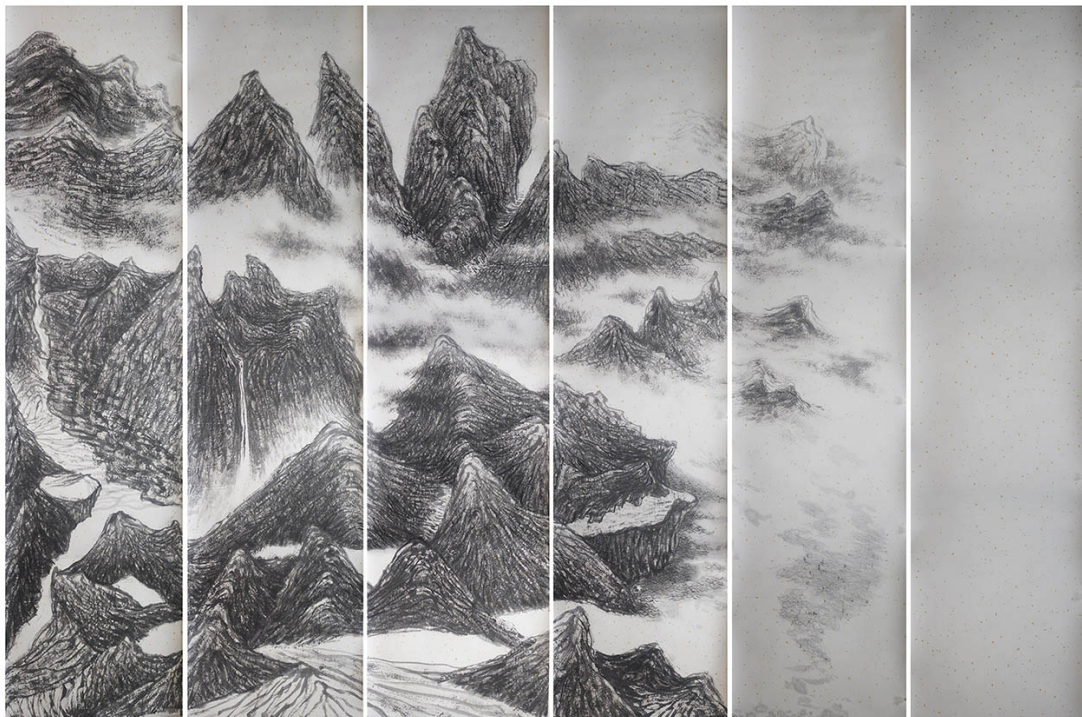


Fig.46. Xingming Wu, *Land of idyllic beauty* / 世外桃源, 08.2017, Hanging scroll, Ink and wash on the Chinese rice paper, 2040X1950CM

Leaving aside for the moment the issue of brushwork, I will now turn to the paper media that I use in my work. Because Chinese paper has been developed in line with its own specific system of sizes and aspect ratios, I began with these paper sizes for my own work with ink and wash painting, but I then broke with this tradition by joining several pieces together, either along the long or short edge, in line with my artistic conception for each piece. With works jointed in the

horizontal format, this extension to the right and left ties in with my viewpoint on time and space. In this way I emulate the characteristics of movement and travel into the viewing experience – a simultaneous movement through both time and space in a manner agreeable with Chinese cosmology.

Tones of black and gold are prominent in Chinese visual imagery – they are auspicious colours symbolising formality, tradition, and high social standing. This schema is often reflected in material culture, including paper materials. Some of my work is painted on rice paper with gold flecks, not only to make this cultural connection, but also because it can produce a specific effect that suits my theme – producing a strong colour contrast, both against the paper's colour and the areas of black ink colour, highlighting the atmosphere of the painting.

For thousands of years, ink and wash painting has played a substantial role within Chinese culture, and is a key carrier of Chinese cultural and intellectual heritage. Therefore, ink and wash is the best medium for me to reflect on Chinese culture and philosophy, and is the best approach to develop a cross-disciplinary dialogue between China and western world for my project. Certainly, the concepts of Chinese philosophy permeate Song dynasty landscape painting, and I draw on this heritage to develop my own contemporary ink art in my studio.

At the same time my work in Hobart is an innovation on tradition, arising from the fact of working in a cross-cultural setting. In my studio work, I explored new approaches in the application of the wrinkle strokes – notably, after coming to Hobart I adopted a technique of loading the brush less heavily with water, and making repeated brush applications to a given area of paper to gradually build up textures and hues. This was partly in response to the different atmospheric conditions I encountered in Hobart, and partly because this was suitable for another innovation in my painting, which was the elimination of vegetation and an increased focus on the textures of stone and earth in my landscapes. Thirdly, I

found that the landscape of Tasmania is very different from that of my homeland, which is predominantly level. In Hobart, the streets and suburbs are very hilly, and as I move through the city I find that my perspective is constantly shifting. I developed these innovations in painting technique in response to the need to reflect these variations in depth and viewpoint.

Lastly, I was motivated to increase the depth and responsiveness of texture in order to better capture and reflect the changing properties of the Tasmanian landscape under the influence of the four seasons, in line with my project's theme. For example, the summer clouds in Tasmania shift very quickly, and using a very dry brush enabled me to create many subtle, curving lines that merged into the lines of the mountains, emphasising that movement. This kind of brush-work was also greatly helpful for bringing out the feeling given by the rocks in my large-scale work set in Autumn –*Autumn of acerbity (fig46)*. Similarly, the snow I saw on the peak of Mount Wellington gave me a much drier impression than the snow I remember from China, and using a drier brush also helped me to capture this property.

Exhibition

When considering a display method for my art works, I have been building a 3-dimensional effect into the traditional 2-dimensional (horizontal, extended) framing method. I have decided to continue with the traditional display techniques on certain works and adopted, a more fully modern and Western approach with other works by pinning them directly to the wall without scroll supports. My final decision was influenced by the paintings that I eventually selected to display, and by the exhibition venue. I was determined to continue with some works in the character of the traditional Chinese hand scroll style, which extends both in the left and right direction, but I adapted it continually, developing the traditional narrative style into new directions. I also used other

styles of hanging scroll, but again, my plan was to move beyond a simple repetition of the old single-frame mounting method. To sum up, I used a mixture of Western and Eastern elements in the framing of individual pieces, and in my installation design I made use of the space in which the paintings are presented, so that the painting's placement in its surroundings (for example against a white background) became an extension of the composition of the piece.

Contribution

Through my research, exercise and exploration, my project contributes new knowledge points to contemporary ink and wash, as outlined below:

In my exploration of Chinese Song dynasty landscape painting I brought into my contemporary practice several elements that I gleaned from its underlying philosophical principles of Yin-Yang and Qi, and from my reflection on what influence these had on Song dynasty landscape painting.

I teased out the style characteristics of Song dynasty landscape painting. I compared the Northern Song's style of "great momentum" and the Southern Song period's "void state" style of landscape painting. I came to the conclusion that the uniqueness of the Song dynasty's landscape painting when compared with that of other Chinese dynasties, or even with that of art traditions outside of China, lay in the way it used its wrinkle methods and Bi Mo in pursuing its cultural and intellectual objectives. All the various comparisons that I made have helped me to grasp the distinctiveness of Song painting, which I found in paying more attention to the calligraphic characteristics of brush work, which I then deployed in the formation and application of lines during the process of creating a landscape painting.

Alongside the line and the wrinkle methods, I also took inspiration from other important elements in Song dynasty landscape art, drawing on its approaches to things like composition, the use of negative and positive space in the painting, and ink hue. In my painting experimentation I then selectively combined these elements to meet the challenge of capturing the subject matter of the Tasmanian landscape (as discussed further below), and this synthesis helped me to develop my individual ink and wash vocabulary.

In a similar way, I drew on my interviews with other artists and analysis of artist's works, looking for approaches that I could emulate, or modify, to address the intercultural aims of my project. From my discussions I gained insight into other artists' perspectives on the task of using art to express their own thoughts and lived experiences. The task of producing art that crosses cultural and linguistic boundaries is a great challenge. After all, an artist is always more comfortable working with the vocabulary of their own tradition, and with representations of familiar cultural elements. By reflecting on this I determined that identifying a common theme that is accessible to audiences regardless of cultural background might be useful in creating an emotional sympathy, carried by a familiar communicative vehicle. For this, I chose the Four Seasons.

My approach for combining my personal experience into my artwork was to hybridise the Chinese philosophy of the Song dynasty with the theory of Yi-Fu Tuan, and from this process I was drawn to focus on the conceptions of time, space and individual experience from the perspectives of both theoretical viewpoints – classical Chinese philosophy and the modern theory of Yi-Fu Tuan.

Because I wanted to work Chinese cultural elements into my Tasmanian landscapes, I decided to retain the traditional tools and media of Chinese painting as the basis of my creative work. Therefore, I selected key elements of Song dynasty painting that I had identified as being suitable to adapt for the task

of representing these landscapes, and in my creative process I merged all of these diverse inputs with the diverse features of the Tasmanian geographic environment. During this process of amalgamation, all of these elements underwent multiple transformations as I sought to bring them to bear on the cross-cultural task of producing my contemporary ink works. My new visual language is the fruit of this process.

However, in the course of my project I have encountered time and again the difficulty that exists in the endeavour of cross-cultural dialogue. The barrier of language is one thing – if I speak of the activities of daily life, language barriers are relatively easily crossed, but once I turn to deep cultural understandings and subtle shadings of meaning, the size of the task becomes keenly apparent. But it goes beyond language, to the cultural references and worldview assumptions that are shared by individual members of the same culture, and which facilitate communication within it – because when we turn to a different cultural environment, this shared vocabulary is no longer available, and we have to recreate it again, to some extent, from scratch. The final realisation that I therefore gained from my project was the need for great amounts of careful work in building a two-way bridge of dialogue between cultures, and all the more so in a specialised field such as landscape art. I hope that my work represents a useful contribution to this task, but I am aware that much more work remains to be done.

Appendix

Ethical



HUMAN RESEARCH ETHICS COMMITTEE
(TASMANIA) NETWORK

SOCIAL SCIENCE HREC MINIMAL RISK APPLICATION

Important: Please send an electronic version of this form as a Word document along with all attachments to katherine.shaw@utas.edu.au.

A signed copy of this form also needs to be forwarded electronically.

If you have any questions, please call: 6226 2763

1. Title of proposed investigation	
Wrinkles in Time: folding Song dynasty ink and wash painting into Contemporary Art	

2. Expected commencement date:	Expected completion date of project
01.Dec, 2016	03.Mar, 2016

3. Investigators:	
A. Chief Investigator (Note: This is the researcher with ultimate responsibility for the project. The CI may not be a student)	
Given Name Dr Megan	Surname Keating
Staff Position:	Graduate Research Coordinator & Studio Coordinator Painting
Qualifications:	PhD
Staff ID:	
School & Division:	Tasmanian College of the Arts
Contact Address:	Hunter St, University of Tasmania Private Bag 57 Hobart 7001 Australia
Telephone:	+61 3 62264343
Email:	Meg.Keating@utas.edu.au (Required)
B. Co-Investigator(s)	

i) Given Name Dr Jan		Surname Hogan	
Staff Position:	Lecturer – Printmaking		Qualifications: Phd
Staff ID:			
Contact Address:	Tasmanian College of the Arts Hunter St, University of Tasmania Private Bag 57 Hobart 7001 Australia		
Telephone:	61 3 62264354	Email:	Jan.Hogan@utas.edu.au (Required)
C. Student Investigator(s):			
i) Given Name Xingming		Surname Wu	
Gender:	male	Date of Birth:	09. 11. 1971 Preferred Title: Mr / Ms / Miss /Mrs /Dr
Student Number:	225556	Level:	Undergraduate / Hons / Masters / Postgraduate Diploma / PhD
School:	Tasmanian College of the Arts		
Contact Address:	Hunter St, University of Tasmania Private Bag 57 Hobart 7001 Australia		
Telephone:	AU:0422 190 820 / China:+86 13450 922 818	Email:	Peter.wu@utas.edu.au (Required)

4. Purpose			
What is the main purpose of this project?			
Research for Publication	<input type="checkbox"/>	Teaching	<input type="checkbox"/>
Research for Thesis	<input checked="" type="checkbox"/>	Quality Assurance/Audit	<input type="checkbox"/>

5. Brief Outline of Proposal
Aims: My research project builds on insights from a study of the ancient Chinese methods of ink and wash landscape painting. My research seeks to produce artworks that explore the potential in the ancient tradition of the wrinkle method within Song Dynasty Ink & Wash landscape paintings.

My work examines the formal methodologies of ink and wash paintings and how they intertwine with the Chinese cultural philosophy of Yin and Yang. I argue that the balance and harmony explored in the Song Dynasty paintings are artistic manifestations of Yin and Yang. My thesis argues that this philosophical underpinning develops artworks that are significantly different from western visual art traditions. I explore how the Song Dynasty artists combined brush work drawn from the practice of calligraphy and the brush techniques known as the wrinkle method with landscape imagery in order to arrive at visualizing culturally significant harmonies. Though an investigation of Chinese ink and wash I aim to learn how to balance control of the medium and myself in order to innovate this tradition within the field of Contemporary Art.

Questions:

What can Song Dynasty ink and brush (wash) paintings offer contemporary art practice?

How does ink and wash landscape paintings reveal Chinese philosophical thought, especially the philosophy of Yin and Yang?

How can the practice of calligraphy be re-contextualised within a contemporary art practice to communicate Ying and Yang philosophy?

How might the process of using ink and wash wrinkle methodology develop a new visual language that enters into a dialogue with contemporary art practice?

Justification:

My methodology is focused on the wrinkle or textural method. In Song dynasty painting, the texture method is one of the basic skills when studying key features of the landscape tradition. The method dates from the Tang dynasty but is used consistently within the Song Dynasty. It is continued to be used and is changing all the time. It is the different stylistic variations and innovations of the techniques within the Song Dynasty that are most relevant to this project.

In the last 20 years, there has been a renewed interest in Chinese painting especially in the Song Dynasty. This is in part due to new information regarding the Song Dynasty painting becoming available. Prior to this most research on the style of Song Dynasty works being researched were mostly identified through age, through the artists' technical facility and appreciation for Song Dynasty philosophy. Other scholarship considers cultural history or philosophical history alone. There is still no research on creating contemporary work base on the features of Song Dynasty (also spelled as Sung) painting till now.

6. Review of Ethical Considerations

Research is only considered to be Minimal Risk if you answer "No" to all the following questions. If you answer "Yes", you must complete a full application using the Social Sciences Full Application Form

Does your research involve the collection of human tissue samples?
Human tissue samples include blood and other bodily fluids.

Yes ☐ No ☒

Does your research involve the deception of participants, including concealing the purposes of research, covert observation and/or audio or visual recording without consent?

Yes ☐ No ☒

Does your research involve the participation of people without their prior consent?

Yes ☐ No ☒

Does your research involve withholding from one group specific treatments or methods of learning from which they may benefit?

Yes ☐ No ☒

Does your research involve the access or use of medical records where participants can be identified or linked to their records in some way?

Yes ☐ No ☒

Does your research involve the use of ionising radiation?

Yes ☐ No ☒

Does your research involve the use of personal data obtained from a Commonwealth or State Government Department/Agency without the consent of the participants e.g. getting a list of addresses from the Australian Electoral Commission?

Yes ☐ No ☒

Does your research **specifically target** any of the following groups of people; (specifically target means they are the central group of participants, as opposed to potentially being incidentally recruited as part of the general population)

- Women who are pregnant and the human foetus
- Children and young people
- Those highly dependent on medical care who are unable to give consent
- People with a cognitive impairment, intellectual disability or mental illness
- People who may be involved in illegal activities or residents of custodial institutions
- Aboriginal and Torres Strait Islander Peoples
- People in other countries
- People who are unable to give informed consent because of difficulties in understanding an information sheet (i.e. non English speakers etc)

Yes ☐ No ☒

Does your research pose any risks for participants under medical care beyond those of their routine care? (Risks include not only physical risks but also psychological, spiritual and social harm or distress eg stigmatisation or discrimination)

Yes ☐ No ☒

Does your research involve the in depth discussion of any of the following topics whether by interview or as part of a questionnaire or survey;

- Parenting practices,
- Sensitive personal issues,
- Sensitive cultural issues,

Yes ☐ No ☒

- Grief death or serious traumatic loss,
- Depression mood states or anxiety,
- Gambling,
- Eating disorders,
- Illicit drug taking or substance abuse,
- Psychological disorders,
- Suicide,
- Gender identity and/or sexuality,
- Race and/or ethnic identity,
- Fertility and/or termination of pregnancy

Does your research involve the potential disclosure of illegal activities or criminal behaviour?

Yes ☐ No ☒

Are there any specific risks to the researcher (e.g., will the research involve the use of hazardous materials or be undertaken in a politically unstable area)?

Yes ☐ No ☒

If your research will take place in an overseas setting do any of the following apply: is the research to be undertaken in a politically unstable area? Does it involve sensitive cultural issues? And/or: will the research take place in a country in which criticism of the government and institutions might put participants and/or researchers at risk?

Yes ☐ No ☒

Does your research explore potentially confidential business practices or seek to elicit potentially confidential commercial information from participants?

Yes ☐ No ☒

Does your research explore potentially divergent political views or involve the collection of politically sensitive information?

Yes ☐ No ☒

7. Funding

Under the National Statement (2.2.6) a researcher must disclose:

- *the amount and sources or potential sources of funding for the research; and*
- *financial or other relevant declarations of interest of researchers, sponsors or institutions*

Is this research being funded? Yes ☐ No ☒ **please note**

If yes, please detail amount and source of funds (NS 5.2.7)

If this application relates to Grant(s) and/or Consultancies, please indicate the Title and Grant Number relating to it

If no external funding has been obtained, please indicate how any costs of research will be met:

I don't anticipate that there will be any expenses involved but if they do occur I will personally be responsible for them. More likely these would be administrative costs such as emailing, Skype etc.

Do the investigators have any financial interest in this project?

Yes ☐ No ☒

If yes, please provide details

8. Participants

Selection of Participants

Clearly describe the experimental and, where relevant, control groups. Include details of number of subjects, sex, age range, and any special characteristics. Give a justification for your choice of participant group(s).

This application is specifically to gain approval to approach fellow artists whom I cite as influential in the practice of traditional ink and wash painting to discuss their work. My objective is to be able to include them as a primary source with my final exegeses. This would only be published once the interviewee approved of the interview transcript and of the actual citing within the paper.

Recruitment of Participants

Give specific details about how participants will be recruited. Some questions to consider include:

- *Are you recruiting through advertisements? If so, indicate where they will be placed and append a copy*
- *Are you recruiting through 3rd parties like associations, schools or clubs? If so, detail how you will approach the organisations and the process that the stakeholders will use to pass on information to potential participants. Please attach copies of letters of introduction, emails, and telephone preambles if appropriate*
- *Are the participants University or DHHS staff, or regular patients in a particular clinic? If so, detail how they will be approached i.e. through personal invitation, email etc*

Participants will be contacted on the basis of their professional practices and the relationship to these research aims. Most artists are known personally by the researcher but several will be contacted through professional networks. Participants will not be asked to be put in direct contact with other potential participants, but rather they will be asked to instead pass along information about the study to other people who can then contact me directly.

9. Data Identifiability

Which of the following best describes the identifiability of the data (including tissues) collected?

- a) Non-identifiable data is data which have never been labelled with individual identifiers or from which identifiers have been permanently removed, and by means of which no specific individual can be identified. A subset of non-identifiable data are those that can be linked with other data so it can be know that they are about the same data subject, but the person's identity remains unknown. ☐
- b) Re-Identifiable data is data from which identifiers have been removed and replaced by a code, but it remains possible to re-identify a specific individual by, for example, using the code or linking different data sets ☐
- c) Identifiable data is data where the identity of a specific individual can reasonable be ascertained. Examples of identifiers include the individuals name, image, date of birth or address, positions in some companies. ☒

If the information is Re-Identifiable or Identifiable, please give details of the information that will be collected. Also indicate how the confidentiality and anonymity of the participants will be protected:

I will approach artists in my field of practice and ask them questions about their artwork, which is in the public domain. If I choose to quote them in my exegesis, I will verify the quotation for accuracy, and seek their permission to use it.

10. Relevant Literature References

Please list the most relevant and recent literature references, both by the investigator and/or by others, that support the justification for the study.

Bibliography.

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11. Procedures

Researchers should explain how the investigators intend to conduct the study including the methodological approach, the specific procedures employed and the methods of analysis of data. This should be consistent with the aims of the project.

Please provide detailed procedures (describe exactly what you are going to do):

I will approach artists working exclusively with the ink and wash tradition and interview them either in person or via email about their artwork, and how they align Tao philosophy to their artistic practice. All interviews will be recorded and transcribed. If I choose to quote them or use the information within my exegesis, I will verify the quotation for accuracy, and seek their consent to use it. Please see attached consent form.

Where is this project to be conducted? Researchers should attach a letter of agreement/support to participate from any organisation or department whose resources will be accessed as part of this project.

The interviews will take place as recorded conversations in person in their studios as well as via email.

12. Monitoring

What mechanisms do you intend to implement to monitor the conduct and progress of the research project? (*National Statement 5.5*)

Once a potential interview is confirmed I will notify my supervisors of the appointment time and method and within the month of post interview have a transcript written up, which will be sent to the participant for final approval, with thankyou letter. Supervisors will be kept informed throughout this process. I will report regularly to SSHREC on the data collected and the processes as required.

13. Data

A. Collection, use or disclosure of personal information

Does the proposed research involve the collection, use or disclosure of personal information held by a Commonwealth or State agency, or an organisation in the private sector?

☐ Yes If yes, please complete & submit the **Privacy Form** along with your application.

☒ No

B. Storage

All raw data (including blood and/or tissue) must be held by the responsible institution (i.e. UTAS, DHHS, AMC) for a period of at least five (5) years from the date of the first publication (this includes publication of the thesis). The data may be kept for longer than five (5) years but must eventually be destroyed, unless explicit consent is obtained from the participants to archive their data.

Where will the data be kept?

Information will be stored on the Research Higher degree Data storage facility via P drive which is backed up and maintained by the IT department at Sandy Bay Campus. Additionally I have a private external hard drive (password protected), which is stored in a locked/secure office in the Hunter St Campus. So the information is stored both onsite and offsite. While in the field conducting these interviews data will be stored on a laptop and external hard-drive.

How will the data be kept secure?

My external hard drives is in a locked office and password protected. I will have a working copy on my laptop and that also is password protected. The IT department keep the P drive secure.

How and when will the data be destroyed?

The data will be destroyed 5 years after the PhD as been completed, both on hard drive and P drive.

14. Consent

Chapter 2.2 of the *National Statement* provides guidelines on the requirements for consent in human research. With few exceptions, participation must be voluntary and based on sufficient information and an adequate understanding of the proposed research. In general, an information sheet and consent form is used to provide potential participants with necessary information about study and to obtain their consent should they choose to participate.

Does the research involve:

NA	An opt-out approach (Section 2.3.5 of the <i>National Statement</i>). Please complete section 14A below.
NA	A waiver of consent (<i>National Statement</i> 2.3.10). Please complete 14B below.
yes	Obtaining consent from participants prior to their involvement or to the use of their data. Please complete section 14C below.

14A Opt-out approach

Why is explicit consent neither practical nor feasible? (*National Statement* 2.3.5)

NA

How does the public interest in the proposed activity substantially outweigh the public interest in the protection of privacy? (*National Statement* 2.3.6(b))

NA

Why is it crucial that your data be as near-complete as possible? (*National Statement* 2.3.6(c))

NA

Provide details on the information provided to the participants including the nature of the data to be collected, the purpose for collecting it, and the procedure to decline participation or withdraw (*National Statement* 2.3.6 (d)).

NA

How much time has been allowed between the participant receiving information and the use of the data? (*National Statement* 2.3.6(e))

NA

What mechanism(s) are there for participants to obtain further information and register for non-participation? (*National Statement* 2.3.6(f))

NA

Provide details on the governance process in place. Including the process that delineates specific responsibility for the project and the appropriate management of the data in accordance with relevant security standards. (*National Statement* 2.3.6(g) and (h))

NA

14B Waiver of Consent	
Why do the benefits of the research justify any risks of harm associated with not seeking consent? (<i>National Statement 2.3.10(b)</i>)	
NA	
Why is it impracticable to obtain consent? (<i>National Statement 2.3.10(c)</i>)	
NA	
Is there any reason for thinking that participants would not consent if they were asked? (<i>National Statement 2.3.10(d)</i>)	
NA	
Will the results of the research have significance for the participants' welfare?	
<input type="checkbox"/> Yes	If yes, how will the information arising from the research be made available to the participants? (<i>National Statement 2.3.10(g)</i>)
<input checked="" type="checkbox"/> No	
How will the participant's privacy be protected? (<i>National Statement 2.3.10(e)</i>)	
If I choose to quote them in my exegesis, I will verify the quotation for accuracy, and seek their written or verbal permission to use it.	
Explain how confidentiality of participants and their data will be protected in the dissemination of research results? (<i>National Statement 2.3.10(f)</i>)	
Information will be stored on the Research Higher degree Data storage facility via P drive which is backed up and maintained by the IT department at Sandy Bay Campus. Additionally I have a private external hard drive (password protected), which is stored in a locked/secure office in the Hunter St Campus. So the information is stored both onsite and offsite.	

14C Information Sheet and Consent Form	
How will potential participants be informed about the purpose, methods, demands, risks and potential benefits of the proposed research prior to deciding to participate? (please refer to 2.2.2 & 2.2.6 of the <i>National Statement</i> for a list of information to be communicated to participants)	
(Information Sheet and Consent Form templates are available on our website at: http://www.utas.edu.au/research-admin/integrity-and-ethics/human-ethics/application-process/information-sheets-and-consent-forms)	
<input type="checkbox"/> Information Sheet – Please attach to the application	
Other – Please describe:	
How will participants provide consent for participating in the proposed research?	
<input checked="" type="checkbox"/> Consent Form – Please attach to the application	
<input checked="" type="checkbox"/> Other – Please describe: for the initial interview I will record a verbal consent.	

15. Approvals from other Departments / Institutions
--

Does this project need the approval of any institution other than the University of Tasmania and/or the Department of Health and Human Services (e.g., Department of Education, particular wards in hospitals, prisons, government institutions, or businesses)?

No ☒ Yes ☐

If yes, Please indicate below the Institutions involved and the status of the Approval.

Name of Other Institution(s):

Status:

Does this project need the approval of any other HREC?

If yes, Please indicate below which HREC and the status of the application.

No ☒ Yes ☐ (please detail):

Other HREC(s):

Status:

16. Declarations

The Head of School or the Head of Department is required to sign the following statement of scientific merit:


"This proposal has been considered and is sound with regard to its merit and methodology."

The Head of School or Head of Department's signature on the application form indicates that he/she has read the application and confirms that it is sound with regard to:

- (i) educational and/or scientific merit and
- (ii) research design and methodology.

This does not preclude the Committee from questioning the research merit or methodology of any proposed project.

If the Head of School/Department is one of the investigators, this statement must be signed by an appropriate person. This may be the Head of School/Department in a related area or the Dean. The certification of scientific merit may not be given by an investigator on the project.

Name	PROF KIT WISE
Position	HEAD OF SCHOOL
Signature	
Date	12.11.15

Conformity with NHMRC Guidelines

The Chief Investigator is required to sign the following statement:

I have read and understood the *National Statement on Ethical Conduct in Human Research 2007* and the *Australian Code of Conduct for Responsible Research 2007*. I accept that I, as Chief Investigator,

I am responsible for ensuring that the investigation proposed in this form is conducted fully within the conditions laid down in the *National Statement* and any other conditions specified by the HREC.

Name of chief investigator	Megan Keating	
Signature		
Date	02.11.15	
Signatures of Other Investigators I acknowledge my involvement in the project and I accept the role of the above researcher as chief investigator of this study.		
(Name) Xingming Wu	(Signature) 	(Date) 04.11.15
(Name)	(Signature)	(Date)
(Name)	(Signature)	(Date)

Checklist	
Please ensure that the following documents are included with your application:	
Information sheet/s (if not attached ensure you have explained why in Section 14)	<input type="checkbox"/>
Consent form/s (if not attached ensure you have explained why in Section 14)	<input checked="" type="checkbox"/>
Questionnaires (if applicable)	<input type="checkbox"/>
Interview questions (if applicable)	<input checked="" type="checkbox"/>
A copy of any permissions obtained i.e. Other HREC, Other Institutions (if applicable)	<input type="checkbox"/>
Telephone Preambles (if applicable)	<input type="checkbox"/>
Recruitment Advertisements (if applicable)	<input type="checkbox"/>
Email Contents (if applicable)	<input type="checkbox"/>
All documents relevant to the study, including all information provided to participants	<input type="checkbox"/>

Finance and Administration	
Fee Schedule as of 1 July 2013	
<input type="checkbox"/> Researchers affiliated with the University of Tasmania or the	No charge

	Department of Health and Human Services for the purposes of the research	to the Researcher
<input type="checkbox"/>	Minimal Risk Applications by External Researchers	
	Invoice Details	
	Name:	
	Organisation/University:	
	ABN Number:	
	Address:	
	Phone:	

To submit this application:

1. You must email an electronic copy of this application form (may be unsigned) and all study documents to Katherine.Shaw@utas.edu.au (please submit all forms as Microsoft Word documents).
2. A signed copy of this form also needs to be forwarded electronically.

Has the Head of School/Department signed the form? ☐

Have all investigators signed the form? ☐

Investigation Questionnaires

Questions

What can Song Dynasty ink and brush (wash) paintings offer contemporary art practice?

How does ink and wash landscape paintings reveal Chinese philosophical thought, especially the philosophy of Yin and Yang, within environments outside of that tradition?

How can the practice of calligraphy be re-contextualised within a contemporary art practice to communicate Yin and Yang philosophy in relationship to the landscape?

How might the process of using ink and wash wrinkle methodology develop a new visual language that enters into a dialogue with contemporary art practice?

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CV

Qualifications

1. 11.2014- ongoing , PhD, Tasmanian College of the Arts, University of Tasmania, Australia
2. 04.2013-04.2014, Visiting academic, Tasmanian College of the Arts, University of Tasmania, Australia
3. 10.1997-04.2013, Associate Professor, Art and Design school of Zhejiang Business College, China
4. 08.2007-09.2007, communication, Central TAFE, WA, Au.
5. 02. 2006-06.2007, Postgraduate, Fine Arts School of Hangzhou Normal University, Hangzhou, Zhejiang province, China
- 6, 09.1993-09.1997, undergraduate, China academy of Art, Bachelors Degree, China

Research/ scholarship

1. Project one: New ways of Layout Design,(completed)

It is for teaching students how to become a good graphic designer, how to organize elements in a page, attract people's attention as to make reading interesting and understanding easy. 2003-2006. Project number: SZYXGG200616

2. Project two: Typographic Design, (on going)

This project introduces typographic design, history of letter development; make a new form of font face, the relation between printed character and type face, the feeling of styles of script character in design, especially in Chinese graphic design.
2008-2010

3. One of the leading lectures of the state excellent course Design of Commercial Stores and the Windows

4. Leading author of the research on Course Arrangement in Chinese-Australian Cooperation for Art and Design Department, launched by Education Guidance Committee, Design Department of Higher Vocational Colleges.

5. Comparison of performance in different models of pioneer park building between the students of Higher Vocational College in China and Abroad